

JULY 5, 1952

MOTION PICTURE HERALD

**TV, RADIO, NEWSREELS
FOCUS ON CHICAGO
FOR GOP CONVENTION**

THE HERALD INSTITUTE

*A Report on the Problem of
Communists and the Industry*

REVIEWS (In Product Digest): JUNCTION CITY, BARBED WIRE

Better Theatres
for JULY

**Better Point-of-Sale Billing
Small Drive-In Merchandising
Getting Long Life from Motors**

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In Two Sections, Section One

PARDON US FOR

"LOVELY TO LOOK AT"

(Technicolor)

Here's great news! First engagement following the Music Hall rocks Philadelphia. Tops "Show Boat" by \$89. Three day total is second highest non-holiday M-G-M gross in 3 years, beaten only by Mario Lanza personal appearance!

Starring

*Kathryn Grayson • Red Skelton
Howard Keel • Marge and
Gower Champion • Ann Miller
with Zsa Zsa Gabor • Kurt
Kasznar*

"PAT AND MIKE"

Biggest M-G-M first week in 11 months at Capitol, N. Y. Everybody's eager to see the picture that Time Magazine calls: "One of the season's gayest comedies" and syndicated columnists like Louis Sobol rate as: "The happiest picture of the season." Just what the fans ordered for summer diversion.

Starring

*Spencer Tracy • Katharine
Hepburn • co-starring
Aldo Ray • with William
Ching*



POINTING!

(and with pride!)



"IVANHOE"

(Technicolor)

M-G-M's Giant Spectacle that broke a 23-year-old record in its World Premiere engagement has won the acclaim of the entire trade press. **Variety says:** "In the same lavish class as 'Quo Vadis.' Big scale Technicolor box-office natural that cannot miss." **Boxoffice Magazine says:** "Star-studded, magnificently produced, superbly photographed Technicolor box-office winner." **Film Daily says:** "High spot of the film year. Will shine brightly and long." **M. P. Daily says:** "Just about everything an enthusiastic showman could hope for." **Film Bulletin says:** "It will be one of the biggest grossers in movie history." **M. P. Herald says:** "Guaranteed to any audience, anywhere, anytime. They'll tell their friends about it." **Showmen's Trade Review says:** "Big in every sense of the word." **The Exhibitor says:** "Outstanding. Big box-office." **Daily Variety (Coast) says:** "Top flight spectacle for solid box-office returns." **Hollywood Reporter says:** "Magnificent epic that should be packing theatres for long, long time to come."

Starring

Robert Taylor • Elizabeth Taylor • Joan Fontaine • George Sanders • Emlyn Williams

OPENING
NEXT WEEK

IN BEVERLY HILLS AND LOS ANGELES

IN TULSA AND OKLAHOMA CITY

IN ATLANTIC CITY AND

IMMEDIATELY FOLLOWED

BY THE BROADWAY

ENGAGEMENT


ASTOR, N.Y.

JULY 17th



HE PUT A GRIN ON THE FACE OF THE WORLD!

THE STORY OF WILL ROGERS



COLOR BY

TECHNICOLOR

STARRING

WILL ROGERS, JR. as His Father

JANE WYMAN as Mrs. Will Rogers

All his joy
and
gol-darned greatness
happily presented
by
WARNER BROS.

WITH

CARL DENTON REID • EVE MILLER • JAMES GLEASON • SLIM PICKENS

NOAH BEERY, JR. • MARY WICKES • STEVE BRODIE • PINKY TOMLIN AND

EDDIE CANTOR AS HIMSELF

SCREEN PLAY BY FRANK DAVIS AND STANLEY ROBERTS BASED ON THE SATURDAY EVENING POST STORY, 'UNCLE CLEM'S BOY'

BY MRS. WILL ROGERS ORIGINAL MUSIC BY VICTOR YOUNG PRODUCED BY ROBERT ARTHUR DIRECTED BY

MICHAEL CURTIZ



WHEN
THESE
BLINDS
GO
UP...
YOU
WILL
SEE
THE
MOST
TALKED-
ABOUT
GIRL
IN
AMERICA
TODAY!

**MARILYN
MONROE**

is

"The Genuine Article"

says LIFE Magazine



Don't Bother to Knock

starring **Richard Widmark • Marilyn Monroe**

with Anne Bancroft • Donna Corcoran • Jeanne Cagney • Lurene Tuttle • Elisha Cook, Jr. • Jim Backus
Produced by JULIAN BLAUSTEIN • Directed by ROY BAKER • Screen Play by DANIEL TARADASH



soon from 20th Century-Fox...

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 188, No. 1

July 5, 1952



Theatre TV Outlook

THE current demonstrations in New York of 20th Century-Fox's Eidophor large screen color television system have given a healthy impetus to the whole development of theatre TV not only from an equipment, but also a program point of view. The confidence placed by Mr. Spyros P. Skouras, 20th-Fox president, in the ingenious Swiss TV system would seem to be amply justified. While Mr. Skouras pointed out that the special showing of the Eidophor should be considered only as a progress report, observers agreed that the results were commendable.

Coming as the Eidophor premiere did at the time of one of the most successful large theatre TV shows—the Sugar Ray Robinson-Joe Maxim bout, an exclusive for the theatres—a way to the future audience impact of theatre TV was shown. Clever showmanship in the Eidophor programming included a short prize fight demonstration. There is no doubt that color will add enormously to the entertainment value of a prize fight just as it does to many other types of material.

Although color television and television experimentation generally may lag on account of defense requirements, the energetic activities of 20th-Fox almost certainly will increase the competitive fever of other companies. Out of the rivalry for preeminence in theatre TV equipment will come better equipment—at a price the majority of exhibitors will be willing to pay.

Some months ago RCA demonstrated its new color TV projector. Presumably with the passage of time results of that system also will improve. The Chromatic Laboratories in which Paramount has a fifty per cent interest has a tube for color TV which is said to have a significant application to large screen theatre television. Paramount also has a film storage-type TV projection equipment which has its own advantages. Other manufacturers also are not neglecting the field. The prize at stake will be the major share of TV projection equipment orders for five thousand or more theatres.

The day may well come when a majority of operating theatres will be equipped with TV projectors.

* * *

THE Eidophor test was characterized by superior program content designed to show what the system could do in the way of presenting a wide range of color. It was far and away the most effective—from a program viewpoint—color demonstration. Mr. Skouras, Earl I. Sponable, technical director, and others in the 20th-Fox organization concerned with Eidophor, well realized they were dealing with a dramatic medium. The program did not include displays of colored flowers, fruit bowls or cigarette packages as broadcasters have used in the past when attempting to show off color TV intended for the home.

It is only the scientists and technicians who are interested in the technical details and analyses of the Eidophor or any other TV color system. The exhibitor and his public wants to know about the entertainment value of what gets on the screen. There should be no doubt that the capacity for providing superlative entertain-

ment is inherent in the color TV projectors right now. However no one can rush out and buy one immediately. Barring an expansion of international difficulties TV color projectors should be available in quantity within a year or two.

Meanwhile it is to be hoped that the theatres now equipped with black and white TV projectors will be able to use them more frequently. Only in this way can experience be gained in determining what types of shows are effective. It has been proven that a good prize fight, on an exclusive TV basis, is an excellent draw. United Paramount Theatres and other exhibitor circuits have been showing interest in what theatre TV can do in off-show hours such as mornings for educational or promotional purposes. On June 26, 30,000 policemen saw a civilian defense theatre telecast.

Up to now, in addition to the shortage of good TV theatre shows, theatres have been handicapped by the difficulty in getting a proper network arranged with the telephone company. It is reported that a considerable number of theatres have been waiting for hookup facilities, yet the A. T. & T. has been making great progress in providing commercial television stations with coaxial cables and radio relay facilities.

* * *

It is no secret that the kinds of programs that will be effective on theatre TV—in addition to sporting events—still remain unknown. While there will be little point in having theatre TV programs that can be done better on film, it seems certain that the spontaneous character of television will make it possible to bring many types of shows to theatres that will mean much in grosses.

Present indications are that the film part of the program—except for occasional events—will long remain the main attraction. But there is an important place for TV as an added attraction, supplementing the feature and in some theatres replacing the second feature.

■ ■ ■

Spot Advertising

EXHIBITORS who play advertising films may be surprised to learn that custom, in the opinion of one Judge, puts them in the same category as television stations. Judge Ben Harrison in the Los Angeles Federal District Court wrote, in his recent opinion denying Gene Autry an injunction to restrain Republic from selling films in which he appears to television, the following: "Plaintiff argues that the televising of the subject photoplays is 'commercial advertising.' The evidence discloses that 'spot advertising' is common practice in most conventional motion picture theatres. Television is also punctuated with advertisements. In principle there is no practical difference." It would seem, apart from the matters of Autry's contractual relations with Republic and the wisdom of that firm offering feature releases to television, it is proper to assert that there is a very vital and practical difference between television and theatres. In the one the advertising is fundamental, with the entertainment used to attract an audience. In the other, it is the public who pays cash for entertainment and merely tolerates any "spot advertising."

Letters to the Herald

Eat Cake and . . .

TO THE EDITOR:

I am of the firm opinion that production should reach a decision as to whether or not it desires to produce pictures for motion picture theatres or television. In releasing older product to compete with their newer pictures . . . it appears to me that they "want to eat their cake and have it too." It can best be summed up in one word—"greed"—on the part of production.—*TAYLOR JOYCE, Castle Theatre, Pryor, Okla.*

Competition

TO THE EDITOR:

Last night (Sunday) we noticed a drop in business on our night shows and blame it on the fact Bob Hope was on. "Sailor Beware" did way above average on its run with us, which proves the people who have been staying home and watching them, come out for this one show, but stayed home the following Sunday.—*TOM EDWARDS, Edwards & Plunlee Theatres, Farmington, Mo.*

TV Film Ads

TO THE EDITOR:

In all my years of advertising motion pictures, I have never once had a patron comment on the wonderful ads we had in the paper. But I have had many comments on the fact that the patron came to the theatre because of seeing scenes from the picture on TV.—*SONNY SHEPHERD, Wometco Theatre, Miami Beach, Fla.*

No Appearances

TO THE EDITOR:

In suggesting more cooperation on the part of exhibitors in exploiting new talent, I do not recommend personal appearances. I think the contest proposed by COMPO is one very good method in which all exhibitors should be very willing to participate.—*L. O. LUKAN, B. F. Shearer Theatres, Seattle, Wash.*

Cooperation

TO THE EDITOR:

There is a need for greater cooperation by exhibitors in helping to exploit new stars and by distributors in providing more material for new star promotion. There is also a greater need for cooperation by producers in sending new star material on personal appearance tours.—*Richmond Exhibitor.*

GETTING READY FOR THEATRE TV

TO THE EDITOR:

Let's go out selling and quit selling out!

For a long time I've carried a running display on theatre TV in my lobby—this week it jumped to life with pictures of Eidophor and daily clippings from your trade papers.

Sure it's years away, but so were talkies when they hit the first runs as far as I am concerned . . . but, this time I'm not getting caught with my sound down. . . . My customers are clamoring for theatre TV as a result of having reached the point where their home TV has become another gadget, loused up with corn and commercials.

They've learned to depend on their local theatre for real entertainment . . . and they know when theatre TV comes, with it will come the things they want to see on a big

screen, in color, freed of commercials, home installation, costs and questionable service fees.

Let every theatre manager awaken to the future and start exploiting it now . . . Theatre TV. . . . Every theatre should keep an up-to-date display on what the developments are in this new baby of ours . . . it's like pre-selling the greatest attraction this industry has ever had . . . let's not wait for the installation . . . it would be like holding back on our publicity until the print arrived at the theatre. . . . Theatre TV is coming . . . to every theatre that intends to stay in business . . . let's tell the world about it . . . LOUD AND OFTEN.—*LARRY WOODIN, Manager, Arcadia Theatre Company, Wellsboro, Pa.*

Star Life Span

TO THE EDITOR:

Baseball recognizes that players have a short life span and provides for replenishment and retirement. Producers from the top down should go through a similar cycle.—*Boston Exhibitor.*

Small Town Tours

TO THE EDITOR:

Star tours should be employed to develop new talent, hitting small communities. Metropolitan areas are accustomed to personal appearances, but in small towns and cities such tours are still a novelty.—*Indiana Exhibitor.*

New Names Needed

TO THE EDITOR:

The industry needs new names—introduce and build them by parts with established stars such as the old Metro system—and not star an almost complete unknown and let him sink or swim on his own the first time out!—*Rhode Island Exhibitor.*

Good Films Needed

TO THE EDITOR:

I believe that some strong pictures must come out of Hollywood immediately at regular prices or we are all in for very serious trouble.—*BEN LEVIN, General Theatrical Circuit, San Francisco, Calif.*

Congratulations!

TO MARTIN QUIGLEY:

This is the first opportunity I have had to tell you how much I thought of your editorial "Art and Business" appearing in the *HERALD* on June 14. Congratulations!

I only hope that those in Hollywood will not only read but heed.—*MARTIN G. SMITH, Smith & Beidler, Toledo, Ohio.*

TV Films Weak

TO THE EDITOR:

I know that TV as a whole has seriously affected theatre attendance. I do not, however, believe that the old or imported motion pictures currently being shown on TV are of any importance, competitively speaking.—*CHARLIE POORMAN, Pottsville Theatre, Pottsville, Pa.*

Big Gamble

TO THE EDITOR:

New faces are important, but exhibitors are still asking most of the time, "Who is in it?" It is a big gamble for the producer to put in new faces unless it is a cheap picture.—*Hollywood Producer.*

Suitable Vehicles

TO THE EDITOR:

The only way to develop "new talent" is to give them suitable pictures in which to show their abilities.—*Delaware Exhibitor.*

MOTION PICTURE HERALD

July 5, 1952

ON THE HORIZON

TV is loud on the calliope at Chicago political circus	Page 13
TAX fight, about to start, finds industry ready and waiting	Page 14
ARBITRATION committee continues to study method of procedure	Page 14
HERALD Institute of Industry Opinion urges need of loyalty oath	Page 16
TERRY RAMSAYE Says—A column of comment on matters cinematic	Page 20
LADY Hollywood finds a champion, who answers Ramsaye criticism	Page 22
CENSORSHIP of films may be tighter in states, Brind warns	Page 22
BOX OFFICE Champions for the month of June, 1952	Page 25
TELEVISION asks that it be permitted to clean its own house	Page 25
SENATE Small Business Committee plans film industry probe	Page 26
UNITED PARAMOUNT stresses commercial values of theatre television	Page 27
QUOTA default and Government attitude stir debate in Commons	Page 28
20TH-FOX lists schedule of 18 features for release in six months	Page 32
NATIONAL SPOTLIGHT—Notes on industry personnel across country	Page 36
ELMER LUX, industry figure and legislative leader of Buffalo	Page 37

SERVICE DEPARTMENTS

Film Buyer's Rating	Page 48
Hollywood Scene	Page 30
In the Newsreels	Page 35
Managers' Round Table	Page 41
People in the News	Page 34
Short Product at First Runs	Page 47
What the Picture Did for Me	Page 46

IN PRODUCT DIGEST SECTION

Showmen's Reviews	Page 1433
Advance Synopses	Page 1433
Short Subjects	Page 1434
The Release Chart	Page 1435

► By refusing to end wage and salary control in the motion picture industry, Congress has tossed the problem right back to the Wage and Salary Stabilization Boards. Those two agencies have been sitting on the problem for a long time, and give no indication of hatching anything soon. Meanwhile, the studios seem happy under the present set-up, which permits them to do pretty much what they were doing before Korea. And smaller independent theatres will probably be freed from wage controls under a provision in the law ending controls on most firms with eight or fewer workers.

► The film industry isn't the only industry that's readying a campaign for tax relief in the next congress. The liquor industry and several others are also preparing the groundwork, and competition for tax cuts will be intense.

► With most color processes still operating at a cost level high above that of Technicolor, expect Eastman Kodak to bring out a new stock for positive printing which, on a mass order basis, will be competitive with Technicolor. There may be some color news out soon also from the Du Pont laboratories.

► The reason why neither CBS nor RCA have ever shown color film on their color television systems is that it just doesn't broadcast satisfactorily. At the present time, even if color telecasting were resumed on any large scale, the color pictures in the vaults of the Hollywood companies—possibly with the exception of animated cartoons—would be of little immediate value. Experiments have been carried on and it has been found that special prints made from a master color negative can improve the color image quality on the TV screen. But such a procedure is expensive, particularly where Technicolor is involved.

► The fluctuating attendance at the Maxim-Robinson bout last week

should prove a valuable guide to exhibitors when it comes to exclusive theatre telecasts of sporting events. Eventually theatre men will be able to gauge the attraction of certain large-screen TV features for their particular community and possibly tailor their advertising accordingly.

► The political conventions in Chicago next week may hurt the theatre business on account of the intense television coverage, but the effects may have been overemphasized. Politics, even on TV, can become pretty dull business and while the convention hall is air-conditioned, most homes are not.

► The importance of all exhibitors working in the upcoming COMPO tax drive at the local level was emphasized by Mitchell Wolfson, TOA president this week. His point is that an important part of the overall anti-tax campaigning is to see that states and municipalities don't move in with their own levies, when and if the Federal Government moves out.

► Insiders on the arbitration talks admit hopefully that the series of disputes may result in a revised pattern of trade practices being established in connection with an arbitration system. This should be of special interest to the Senate Small Business Committee which is planning to probe the effect of the anti-trust decrees on the motion picture industry.

► The influence of the atomic age is boundless. A Warner cartoon, "The Hasty Hare" features a character named E. McSquare. That could be a way of spelling out the most fundamental formula of atomic physics—E equals MC²—Einsteinian theorem that energy equals mass multiplied by the square of the velocity of light.

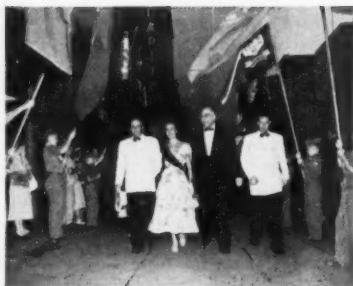
► There are indications that exhibition may energetically move into the field of television station operation. This trend already is reflected in station applications filed with the FCC. And so the old balance will be re-established—Hollywood will make the films and the exhibitors will show them, on or off TV.

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This week in pictures



MAYBE J. P. HARRISON LIKES IKE. Anyway, the Quigley grand prize winner knows how to draw people to his Texas Theatre, Denton, Texas. It's Ike himself addressing the crowd. J. P. arranged it. He had Ike's Texas campaign manager to lunch and the whole thing cost him about a dollar and a small newspaper ad. The picture, of course, is "Pat and Mike".



A PREMIERE in Washington for "The Washington Story": at the left, through an honor guard of Boy Scouts, walking from the Willard Hotel to the Loew's Palace—Speaker of the House Sam Rayburn; performers Marge Champion and Louis Calhern; and Loew's manager Orville Crouch.

AS motion picture industry leaders met in New York to plan support of the Joint Defense Appeal, under chairmanship of Edward Fabian and Leon Goldberg. The speaking scene, Tuesday, right: Mr. Fabian; Irving M. Engel, JDA N. Y. chairman and chief speaker; Mr. Goldberg; Harry Brandt; and Julius Lowenthal, JDA trade and industry division.



By the Herald



By the Herald

WILLIAM ZIMMERMAN, former RKO Theatres attorney, and since 1946 an executive in RKO Radio's sales department, New York, this week became assistant to Robert Mochrie, vice-president and general sales manager. The post is new. Mr. Zimmerman is a product of Harvard Law School.



IN BOSTON, Ernest Emerling, Loew's Theatres publicity head; Nancy Glaser, and Karl Fasick, of the local publicity staff. The occasion: a reception for critics seeing the Maxim-Robinson fight.



IN DUBLIN, comedian Danny Kaye, prior to his tour of British provinces is greeted by Lord Mayor, Senator A. Clarkin, right. His introducer is Louis Elliman, center, managing director of Odeon Theatres, Ireland.



PLANS for the premiere of Republic's "Woman In The Wilderness" at the North Shore Theatre, Duluth, and the State, Minneapolis on July 23 and 24 are discussed in Minneapolis by William Saal, left, the company's assistant to president Herbert Yates, with Harry French, seated, Minnesota Amusement circuit executive director, and branch manager J. E. Loeffler.



PARADE, caravan, dedication, celebration—these marked the ballyhoo publicizing Warners' "The Story of Will Rogers" at the great humorist's birthplace, Claremore, Okla. At the top, the parade which preceded entrance into Claremore of the caravan which traveled the new Will Rogers Memorial Highway. Above, left, Governor Johnston Murray and Will Rogers, Jr., dedicate the marker renaming Highway 66. Above, right, the men of Claremore who grew beards as part of the celebration.



CONVENTION CHAT, above, at the Richmond, Va., meeting of the Virginia Motion Picture Theatre Association. Seen are new president Sidney L. Bowden, left, and Charles Niles, Allied Caravan chairman.



CARL-GERHARD WALLMAN, left, new RKO Radio Continental Europe general sales manager. He had been Scandinavian general manager.



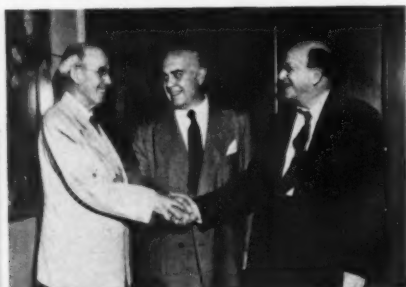
AWARD, from the Lithographers National Association, to MGM, for the best advertising display the past year—on "Quo Vadis"—is given by Albert Barlow, of the Hennegan Co. to MGM advertising manager S. F. Seadler.

EIDOPHOR VIEWED

EIDOPHOR, brilliant full theatre screen television, made its stunning impact on all sorts of people 20th-Fox hopes will be its friends, sponsors, and customers, during last week and this. The pictures on this page are from the New York demonstrations for theatre men and, on a following day, for Washington notables. For a discussion of what may be termed a new medium of expression, see editorial, page 7, and Terry Ramsaye's column, page 20.



THE HOST, Spyros Skouras, 20th-Fox president, greets the FCC's Frieda Hennock, above, and its chairman, Paul A. Walker, right, below. Left, below, is Senator Charles Tobey.



ABOVE: Albert Floersheimer, Wilbur Snaper, Mitchell Wolfson, Jack Kirsch, Edwin Silverman.



LEFT: Max A. Cohen, Henry Hull, Bernie Brooks, Lee Newberry, Walter Reade, Jr.

RIGHT: Lewis Gilbert, Donald Henderson, C. Russell Feldmann, John J. Fitzgibbons, Spyros Skouras, Jr.



Photos by the Herald

THE OPERATING NUMBER, above, one of the many facets of the Eidophor show.

LISTENERS, left. His most attentive listeners as Mr. Skouras addresses fellow industry members, are Paramount's Adolph Zukor, Louis Novins, and Monroe Goodman.

SPEECH SPONTANEOUS, below. Charles Skouras, National Theatres chief, gets on his feet to tell other theatre men all about Eidophor.



TV IS LOUD ON CALLIOPE AT POLITICAL CIRCUS

Television Ringmaster at Chicago in Promenade of Donkey and Elephant

Television's "Operation Chicago," heralded confidently as the biggest political show of the century, gets under way Monday with the pound of the gavel that opens the Republican 1952 Presidential convention.

Already intensely preoccupied with the sights and sounds of politics and politicians, the nation's radio and TV networks are making unprecedented efforts to give the Chicago conventions the widest possible coverage and they have spent millions in mobilizing the necessary talent and equipment.

Four Networks Find Sponsors to Foot Bill

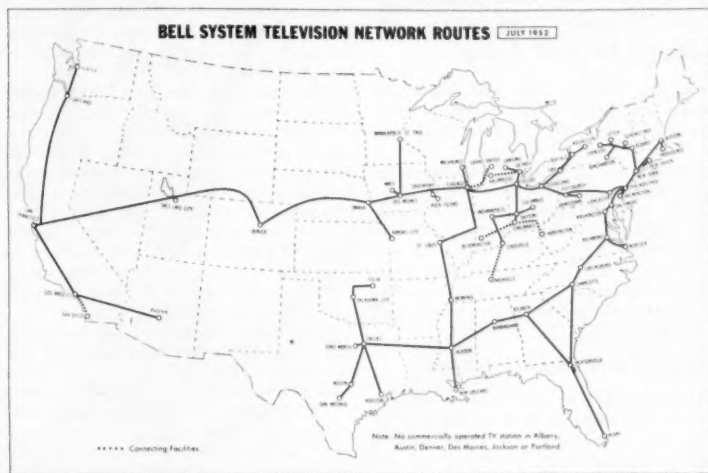
For the first time in history, the four TV networks—NBC, CBS, ABC and DuMont—have signed sponsors to foot their staggering convention bills. The Democratic conclave is scheduled to start July 21 and will get the same full treatment as the Republican meeting. The vast audience which is to have a front-row seat at the conventions may run to more than 60,000,000 for television alone, it is estimated. Additional millions will listen in on their radio sets. TV set installations at this moment stand at approximately 17,800,000.

Thanks to a last-minute effort by the American Telephone and Telegraph Company and Associated Bell Telephone companies, which are carrying the burden of the technical details of the convention coverage, all but one of the 108 TV stations currently on the air will be in a position to carry proceedings from Chicago's International Amphitheatre on a "live" line. The single exception is Albuquerque, N. M.

Ten new cities have been added to the Bell System TV network, which has been increased by some 5,000 miles of radio-relay and coaxial cable channels for a total interconnected mileage of about 29,500. The new stations joining the network are located in Miami, New Orleans, Dallas, Fort Worth, Houston, San Antonio, Oklahoma City, Tulsa, Phoenix and Seattle. Although there are no TV stations in Denver, Fresno and Sacramento, Cal., and Portland, Ore., these cities nevertheless will be able to view convention activities on a "closed-circuit" basis.

First TV Coverage of Convention in 1940

The TV cameras were present at a political convention for the first time in 1940 in Philadelphia when a single 76-mile TV channel was used to pipe the signal to New York. In 1948, the Republican convention



TELEVISION is spreading its wings for the political conventions, courtesy the American Telephone and Telegraph Co. By the time the Republican convention opens in Chicago Monday, 107 of the 108 stations will be in a position to carry proceedings "live."

—again in Philadelphia—was carried in seven cities by 16 TV stations. At that time, no more than 5,000,000 persons were able to watch the delegates at work and the "kinescope" was the big news of the day.

Radio and television coverage of the Republican and Democratic 1952 conventions will be about six times greater than it was at the 1948 Philadelphia conclaves. So far, 315 networks and individual stations have been accredited and they will send to Chicago more personnel than the combined daily and periodical press. Radio and TV representatives will total 2,000 or more, breaking down into 793 correspondents, 640 editors and 563 engineers and technical personnel.

As was the case in General Eisenhower's Abilene news conference, considerable conflict is foreseen between the TV and newspaper reporters, with the latter at a distinct disadvantage. The "newspaper of the air" frequently and directly benefits from the questions asked of politicians by experienced newspaper reporters, who then find themselves beaten by TV.

Except for the case of Denver, where John Wolfberg, owner of the Broadway theatre, has approached the networks for permission to carry the convention proceedings on his screen, the theatre TV outlook is bleak. It is felt the conventions would have only limited attraction on theatre screens in areas where they are also covered by home TV.

The newsreels are planning elaborate coverage on an individual basis but will not attempt to give theatres day-by-day reels. The thought is to put out special footage only when events warrant it, and to speed this film to the theatres.

On the convention floor, the TV networks are pooling their operations for space reasons with each network taking on a specific function. Large, air-conditioned studios have been built both at the Amphitheatre and the Hotel Conrad Hilton, the convention headquarters.

NBC Introducing New Portable Camera Unit

NBC, whose coverage is sponsored by the Philco Corp., has scheduled 60 hours of Republican and Democratic convention programming on TV and radio. A total of \$1,500,000 worth of equipment has been installed at various places in Chicago to provide for coverage all over town. NBC's innovation is RCA's new "walkie-lookie" TV camera which weighs 50 pounds and permits roving reporters to penetrate both the floor and the "smoke-filled" rooms.

CBS coverage is backed by Westinghouse and the network is taking 300 people to Chicago, including practically every newsmen and commentator on its staff.

ABC, with Admiral Corp. as its sponsor, conforms to the pattern. In addition to the eight TV cameras used for the all-network pool, it will have 13 cameras of its own.

TRADE PRIMED FOR TAX FIGHT

Drive to Get Full Backing of Whole Industry in Move to Kill Levy

The film industry this week flexed its muscles in preparation for the fight to eliminate the 20 per cent Federal admissions tax.

Although the final details of financing and organization still were to be announced, and with some difference of opinion voiced as to whether the savings—if and when the tax is removed—should be passed on to the public, it was nevertheless clear that this campaign, due to start shortly, would be one of the most intense ever staged by the industry.

Unified Effort Shown

At headquarters of the Council of Motion Picture Organizations in New York—from where the campaign will be master-minded by the administrative triumvirate of Al Lichtman, Trueman Renbusch and Samuel Pinanski, and Tax Committee co-chairmen Col. H. A. Cole and Pat McGee—the word was that differences or not, all segments of the industry were showing a fine spirit of unified effort and cooperation.

Next Tuesday the COMPO officials will hold another meeting to put the drive in motion, and to set final details on financing the campaign. There have been no official estimates as to the probable cost of the campaign, but some executives have stated that even if it costs \$1,000,000, it would be money well spent. It is understood that the meeting will also concern itself with the naming a coordinator of the campaign.

Confronting the industry now, as far as the 20 per cent tax is concerned, are two main problems: whether the exhibitors should reduce their admissions and how to keep the states or municipalities from moving in with new tax levies. These issues, of course, are based on the possibility of the Federal levy being eliminated.

As to the first question the intra-industry views can be divided into those that feel the industry should keep the savings; those that feel the public should benefit via reduced admissions; and those that would leave it up to the individual exhibitor to decide what is best.

Prefer Policy Set Ahead

There are those like Abram F. Myers of Allied States Association, who feel that the policy must be set even before the campaign starts because if the public is not to benefit, they cannot be approached for support in the same manner as in the last tax campaign.

COMPO's stand is for the industry to keep the saving while exhibitors can take whatever action they wish on their own.

According to Mitchell Wolfson, president, Theatre Owners of America, has no set stand on this point. However, Mr. Wolfson did have this to say on the possibility of other tax levies:

"We must make sure that if the present federal amusement tax is eliminated, that we have so educated the American public and its representatives that this discriminatory tax is not picked up by cities or states. I think this is just as important as any problem with which we are faced. TOA pledges its unqualified support to the COMPO committee and will continue its own local and regional tax elimination effort in co-ordination with other interested segments of the industry."

If the industry is successful in having the tax eliminated, it has been estimated that the industry as a whole will benefit to the tune of \$300,000,000 annually—75 per cent or \$225,000,000 for exhibition and the rest to distribution. This estimate is based, naturally, on the industry maintaining its present economic level; the tax savings not being passed on to the public; and other taxes not being imposed by states and communities.

Mayer Supports Drive

An important voice—that of Arthur L. Mayer, former COMPO executive vice-president who has just returned from Europe—was added this week to the support of the tax drive. Mr. Mayer saw the campaign as a project in which the COMPO can "sink its teeth" to the extent where it provides one of the more important reasons for keeping the organization going.

Mr. Mayer added that it was just this type of project that had the magic for unifying the industry behind COMPO, in that it suggested a material reward if the campaign is successful.

AFM Renews Contract With Lippert TV Unit

The American Federation of Musicians announced this week that it had renewed its contract with Tele-Pictures, Inc., the Robert L. Lippert, Jr., television unit. The agreement is unchanged from the previous one. The company produces filmed TV programs. The AFM pointed out that the Lippert company is the first film company to accept the union's royalty contract for filmed television sound track use.

Cut Crescent Assessments

The Nashville City Board of Equalization recently granted the Crescent Amusement Company a reduction in the tax valuation of the new Tennessee theatre from \$1,225,000 to \$1,000,000 and of the Princess theatre from \$600,000 to \$425,000.

Arbitration's Committee of 10 in Session

For the third time in as many months, highly placed representatives of exhibition and distribution sat down this week to unravel the knotty problems of arbitration.

Attending the highly-important sessions, which started Monday at the Fabian Theatres headquarters in New York, were 10 members of the so-called Continuance Committee. This group was appointed by the Industry Arbitration Conference a few weeks ago, to speed the study of the legal report submitted by the drafting committee. The larger meeting in June had become deadlocked on a number of points as they made a piecemeal analysis of the draft. It was then decided to leave the report in the hands of the 10-man group to expedite the analysis and resolve some of the many differences.

Present in New York this week were Abram F. Myers, Wilbur Snaper, Herman M. Levy, S. H. Fabian and Emanuel Frisch, from exhibition; and Austin Keough, Adolph Schimel, Al Lichtman, Abe Montague and William F. Rodgers, from distribution. Also sitting in were Ralph Hetzel, Jr., vice-president of the Motion Picture Association of America, and Henderson M. Richey, secretary of the arbitration conference.

It was the intention of the Continuance Committee to set a date for resumption of discussions by all the arbitration delegates as soon as it has completed an analysis of the legal draft. At the first meeting held Monday, a number of contentious topics were "touched on," and according to one of those in attendance, the group was "working in harmony."

From other sources it has been learned that one of the points of dispute concerns the higher rentals, and consequent rise in admissions, for the so-called important films which are shown in special pre-release engagements before going into their regular runs.

Balaban to Offer Stock In Paramount to Public

WASHINGTON: Paramount Pictures last week told the Securities and Exchange Commission it plans the public offering of 38,500 shares of the firm's common stock. According to the registration statement, the shares are to be offered from time to time on the New York Stock Exchange by Barney Balaban and his wife, Tillie. The shares are believed to be part of an original block of 40,000 shares acquired by the Paramount president several years ago through exercise of option warrants at \$12.50 per share issued to him as part of an arrangement by which the company liquidated \$2,000,000 of its convertible notes held by Mr. Balaban.

FIREWORKS THIS WEEK !



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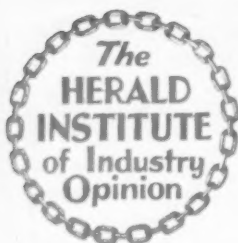
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VIRGINIA MAYO • RONALD REAGAN • GENE NELSON

DON DEFORE PHYLIS THAXTER • PATRICE WYMORE With ROLAND WINTERS • RAYMOND GREENLEAF • GINGER CROWLEY • NORMAN BARTOLD

Screen Play by **THE BLACKBURN TWINS** • Produced by **PETER WILNE** • Directed by **WILLIAM JACOBS** • **BRUCE HUMBERSTONE**

MUSICAL NUMBERS STAGED AND DIRECTED BY LA ROY PRINZ
MUSICAL DIRECTION RAY HEINDORF





INDUSTRY PANELISTS SAY:

SOFT PEDAL REDS— BUT DEMAND OATH

NEWS stories and publicity about Communism in Hollywood have had a measurably depressing effect on box offices, principally in the larger cities; there have been relatively few organized demonstrations against specific pictures or players; the signing of a loyalty oath by every member of the industry would be a constructive public relations effort; and whatever the industry does about the question of Communism should be done quietly and with dignity.

These are the conclusions of the exhibition, distribution and production panels of the Herald Institute of Industry Opinion.

Some panel members were quite vocal on the matter; most of those who had extensive comments felt that the less said in public about the whole matter the better, and all of them were convinced that next to making sure that no Communists were in a position to embarrass the industry, the most important problem was one of public relations.

One exhibitor—Adam G. Goelz of Baltimore—summed it up:

"Communism is like a sickness. . . . The industry must handle it just as a theatre manager would handle the ejection of a drunken patron—using force, but no more force than necessary, and as unobtrusively as possible."

The study covered five questions, four of which concerned the exhibition panel only, bearing on the effect of the Communist problem at the theatre. The fifth question, on whether or not a loyalty oath should be prepared and signed by the industry as a whole, was asked of exhibition, distribution and production members.

Statistically summarized elsewhere on these pages, the study generally indicated the larger the city the more concern with the problem, and consequently much more activity stemming from it. Answers to the first question show this most strongly. Asked whether publicity about Communism in Hollywood in their opinion was having an adverse effect on the box office, exhibitors in towns up to 7,500 population either

DORE SCHARY SAYS:

"I have always felt that our industry should be much more aggressive about its record of public service. We have served thousands of communities, every state in the Union, not only our country but every country in the world—in charity matters, in public affairs, in matters of morale, public service and war activities. As an industry I think our record is cleaner and better than that of any other industry in America. Of course we have had some Communists, of course we were fooled by men, but we were never fooled into making pictures about Communism, and as we discovered our mistakes we rectified them, publicly and at great risk. We are a great American industry with a long, long record of contributions to every facet of national and global society, and we ought to rise everywhere we can and say so. Challenge some of our critics, attack our attackers! I think every exhibitor, every distributor, every motion picture maker, every trade paper editor should begin accentuating the positive and eliminating the negative."—DORE SCHARY, MGM, Culver City, Cal.

found none (35.8 per cent) or didn't know (25.8 per cent). The remainder (38.4 per cent) thought there was an adverse effect, but many of these indicated by their comments that this effect was in the larger cities, not in their towns.

The proportion of those who thought there was an adverse effect then increased

proportionately with the size of the city. In towns of 7,500 to 30,000 population, there were 48.8 per cent who found an adverse effect; in towns of 30,000 to 100,000, 50 per cent; and in cities of over 100,000, 51.6 per cent. The combined exhibition vote was 46.1 per cent yes, 35.6 per cent no, and 18.3 per cent don't know.

A similar proportion obtained in the answers to the other questions concerning specific demonstrations against particular pictures and comments from patrons to the manager or theatre employees concerning particular pictures or players. On the first of these, actual demonstrations, the largest number (19.4 per cent) were in cities of over 100,000, and the next largest (15 per cent) in towns of 7,500 to 30,000, with only negligible numbers in towns of the other two classifications. The combined vote here was 10.5 per cent yes and a large 89.5 per cent no.

Adverse Patron Comment Reported by Theatres

In contrast to reports of actual demonstrations, a very considerably larger number of exhibitors in all sizes of towns reported hearing adverse comments from patrons. Even in the smaller towns this was true (23.7 per cent). In this area, however, the medium sized towns and cities reported the most (45 and 44.7 per cent) with 38.7 per cent in cities of over 100,000. The combined vote was 35.5 per cent yes, 64.5 per cent no.

The trend was startlingly reversed, however, on the fifth question—on whether or not the industry should prepare and sign a loyalty oath. To this 73.7 per cent of the members in the smallest towns said yes, highest proportion of any of the classifications. The majority in favor was lower (56.1, 57.9 and 59.7 per cent) in the other three exhibition classifications. Exhibition combined voted 63.8 per cent yes, 21.3 per cent no, with 14.9 per cent not answering. Distribution voted 72.7 per cent in favor of

THE VOTE IN FAVOR OF A LOYALTY OATH

Do you favor the preparation of a standard form of Declaration of Loyalty to the United States for signature by all players, screen writers, directors, etc., so that the

lead thus taken by Hollywood can be publicized to set a pattern for other industries?

Population	Exhibition					Distribution	Production
	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	Combined		
YES	73.7%	56.1%	57.9%	59.7%	63.8%	72.7%	59.1%
NO	15.0	31.7	18.4	24.2	21.3	21.2	36.4
NO ANSWER	11.3	12.2	23.7	16.1	14.9	6.1	4.5

the oath, and production voted 59.1 per cent in favor.

Although the vote was heavily in favor of the loyalty oath, this question evoked a great number of comments many of which indicated a somewhat reluctant vote in favor. In general, they regretted the necessity for it, but saw it as the only way to restore public confidence in the industry.

Should Seek to Protect Innocent Individuals

Also on this question, those who voted no in the main advanced cogent reasons for their opposition. For instance Norris Hadaway of Birmingham, Ala., said;

"Actions speak louder than words—or oaths. If and when the Communists can be uncovered or discovered by our own industry policing agency—which incidentally we should set up—and disposed of without publicity, then there will be less likelihood of damage to the innocent individual or to the industry which as a whole is most patriotic.

"There are few patrons who know or care about writers or other technicians enough to realize or recognize whether they are on a so-called black-list or not. Of course stars or known players are more readily recognized, but in my honest opinion there is such a small minority of Communistic influence that to expose the whole industry to unfavorable publicity by any pronouncement on the subject is but to cause unwarranted suspicion.

"The only answer to the problem is eternal self-vigilance of an effective nature. Put into oblivion those few who would poison our profession. A mere pledge or oath taken under job pressure is not enough. Communists have no respect for the truth anyway and such a procedure would only be a cloak for them to stay in and do their dirty work."

Many others, like Mr. Goelz who advocated the same caution as would be used by a theatre manager in ejecting an objectionable patron, pleaded for restraint. "It is the duty of every American to guard the security of his country in the most conscientious manner," he said, "but it is not his right to judge others. . . . Communism is a psychological and physical danger to our way of life, but reasonable laws and reasonable thinking can combat it."

Views Found Divided On Loyalty Oaths

Several exhibitors took the attitude very well expressed by Tom Poulos of Paonia, Colorado: "If a fellow is an American he doesn't need a special certificate to prove it, whether he is in Hollywood or Pumpkin Center."

Another tack followed by many was that of Clive R. Waxman of Grand Rapids, who said, "No message from Hollywood will accomplish as much as future action to belie the rumors which have brought so much harm to the industry as a whole. I sincerely believe the public will as quickly

WHAT EXHIBITION REPORTS

Question 1: Has publicity about Communism in Hollywood had an adverse effect on attendance at theatres?

Population	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000
YES	38.4%	48.8%	50.0%	51.6%
NO	35.8	36.6	39.5	32.3
DON'T KNOW	25.8	14.6	10.5	16.1

Question 2: Have there been any actual demonstrations or organized activity against specific pictures playing at your theatre?

Population	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000
YES	3.8%	15.0%	5.3%	19.4%
NO	96.2	85.0	94.7	80.6

Question 3: Have you or your managers heard any appreciable number of adverse comments from patrons on the subject of Communism in Hollywood?

Population	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000
YES	23.7%	45.0%	44.7%	38.7%
NO	76.3	55.0	55.3	61.3

Question 4: Has your telephone operator reported any adverse comments from people asking the name of the picture playing or the people featured in it?

Population	Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000
YES	1.3%	12.8%	10.5%	9.7%
NO	98.7	87.2	89.5	90.3

recognize the absence of Communistic elements in the industry, as they were quick to recognize their presence."

Still another was W. R. Griffin of Cullman, Ala., who put it: "It would seem absurd to require an actor to sign a declaration of allegiance and not require it of individuals in other forms of livelihood."

Oscar Korn of Dallas, on the other hand, was in favor of the oath but added, "Television and other businesses should do the same thing. Why single out the film business?"

Marcella Smith of McArthur, Ohio, voted for the oath of loyalty but said, "However, it seems to me these loyalty pledges mean little or nothing. A Communist would no doubt sign such a pledge quite willingly, thus rendering all the signatures meaningless. There are too many fine men and women in Hollywood who must suffer from all this adverse publicity, so let's concentrate on them and let the Communists hang themselves."

Thomas James of St. Louis proposed, "If and when our Government adopts a loyalty pledge of this type, our industry should get behind it 100 per cent, but not until then."

On the distribution side, where the vote was 72.7 per cent in favor of the oath, J. J. Donohue of Chicago, voted against it but said, "Meet each situation as it arises, but meet it with guts and without pussyfooting. 'Come out fighting' on the basis that the motion picture industry, in all its phases, is

a normal American industry; that the few rotten apples have been or will be eliminated; and that our record in this respect is as good as any other industry or segment of American life, including Governmental bureaus. Let's quit acting as though we were yellow or had something to conceal."

G. A. Smith of Los Angeles said, "I believe a loyalty declaration is a negative approach. We have a good record. Stand on it and let our pictures carry our message, backed by the right publicity."

Voting for the oath W. T. Keith of Indianapolis said, "The declaration of loyalty should be included in the contracts of all employees so that a breach of same would be sufficient cause for dismissal."

In production the vote was 59.1 per cent in favor of the oath. Those who voted against it, again, were the more vocal. David M. Weisbart, of Burbank, said, "Why not publish a survey of a lot of industries showing that there are no more Communists in the picture business than any of the others."

Jesse L. Lasky, Jr., said, "Americans who require a proof of their loyalty by oath cannot be worthy of citizenship. . . . It is up to the employer whether he wishes to nurture an enemy of the United States. The right of employment should involve the obligation of good business, good patriotism and good sense. I do not believe

(Continued on page 20, column 3)

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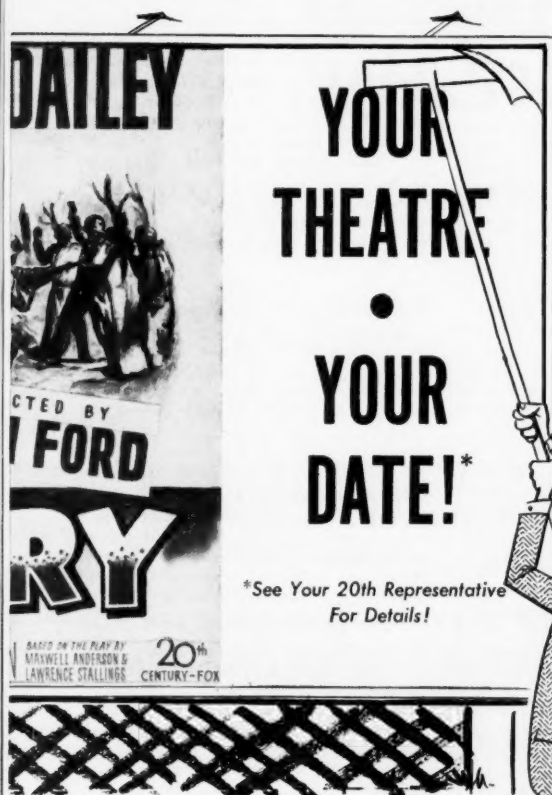
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Tex. Indianapolis, Ind. Jacksonville, Fla. Lincoln, Neb. Little
Rock, Ark. Long Beach, Cal. Glendale, Cal. Los Angeles, Cal.
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Ala. Nashville, Tenn. Newark, N. J. New Haven, Conn. New
Orleans, La. New York, N. Y. Brooklyn, N. Y. Westchester Co.,
N. Y. Long Island, N. Y. Moline, Ill. Niagara Falls, N. Y. Oak-
land, Cal. Oklahoma City, Okla. Omaha, Neb. Philadelphia,
Pa. Phoenix, Ariz. Pittsburgh, Pa. Portland, Me. Portland, Ore.
Providence, R. I. Pueblo, Col. Reading, Pa. Richmond, Va.
Rochester, N. Y. Rock Island, Ill. Sacramento, Cal. Salt Lake
City, Utah. Ogden, Utah. San Antonio, Tex. San
Diego, Cal. San Francisco, Cal. San Jose, Cal.
Santa Monica, Cal. Seattle, Wash. Shreveport, La.
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Topeka, Kan. Tulsa, Okla. Utica, N. Y. Washington,
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20 CENTURY-FOX

SHOWMANSHIP!

Terry Ramsaye Says

TELEVISION ACTION—Those demonstrations of its Eidophor theatre screen television process by Twentieth Century-Fox, so much in last week's New York press, constitute a constructive contribution to the processes of adjustment in the relation of the entertainment arts to the much perplexed field of the motion picture theatre.

The important fact is that a great major motion picture concern is aggressively doing something about it. It is also important that there should be a genuine state of competition manifest.

At that series of demonstrations in the Twentieth-Fox home office theatre the officially spoken observations of Spyros Skouras conveyed conviction that the ultimate purpose of the extraordinary efforts indicated was to be found rooted firmly in the service of the box office—the maintenance of healthy functioning of the great exhibition structure which the motion picture and its showmen have built across the land through many years of progress with prosperity.

Q This implies, in the current state of the art, no guarantees beyond the achievements that the motion picture industry has made before in the face of evolutions. Some of those evolutions have moved so swiftly that the turbulences resulting have produced what looked for a while like revolution and chaos. This one is going to take time in reaching some order of equilibrium. The process has barely begun. Eidophor is part of it.

There is encouragement, too, in Mr. Skouras' indications of the plans in progress about programming and distribution with respect to the problem created by geography and time zones, and along with that consideration of special regional interests and fitnesses. He is of course essentially still the exhibitor at work—now back at the source.

Also those Eidophor demonstrations with their carefully assorted and selected invitation lists have been calculated to make important impact on those persons officially concerned with the surveillance of the electronic spectrum and the part that theatrical exhibition is to have in it. That is to come up at some uncertain day, between October and February perhaps, before the Federal Communications Commission. That bureau is having a lot of complex and exceedingly difficult decisions to make. It has before it opportunity to make some of them magnificently wrong. The more it learns about the functioning of the vast and sensitive institution of the motion picture, so long so intimate with the American public, the better.

It has been interesting to observe in all of Mr. Skouras' expressions to the Eidophor seminars of last week he kept his text pinned down to the function of the delivery of the show to the customer. He enjoyed the scientific magic of Eidophor, obviously, but kept that distinctly subordinate to what was to be on the screen for the entertainment of the customers. His real interest is product, not gadget. As every real showman knows, the customer is not concerned really, whether the entertainment arrives by Pullman, in the film can, by co-axial cable or the wireless. The customer never knows much about processes anyway. All he knows is what he gets emotionally sitting in the theatre, and at what price. Showmanship is the business of making him like it. Methods are really details. Television is a method.

Q There is a note of pleasant reassurance in Mr. Skouras' indication that he expects the superior motion picture to be the dominant element of entertainment, while the contributions of television are to be supplements. That particularly means the utilization of the special capabilities of television as a medium of pick-up for which it is especially empowered. That is entirely apart from the possible future function of television as a device of motion picture distribution, which he seems to envision. It could save a lot of costly prints.

Inevitably that would in turn result in the further mechanization of the job of the theatre manager perhaps but possibly not much beyond his present status. Perhaps it would mean that the circuit operation would become truly a circuit, controlled by a set of switches. It is much like that now, often.

CONCERNING the Eidophor system itself, at the demonstrations it was so competent and convincing that it was deemed necessary to state emphatically that the show was live action pick-up from a stage performance at the other end of a cable on the other side of the block. The image on the theatre screen was good enough to be mistaken for a motion picture. And this, mind you, was in all candour presented as a sort of progress report on a process and system still in the process of development.

For the observer equipped with a technical perspective Eidophor as an electronic instrument has fascinations. Its function involves such matters as the dimples created by a shower of electrons on the surface of a film fluid and certain effects akin to that tenuous shimmering in the air of refractions created above a hot radiator,

INSTITUTE

(Continued from page 17)

screening and written allegiances mean a thing. . . . We are at war with a Communist enemy. It should be a national level of decision that blocks a man from employment, not an economic business consideration. . . . We should eschew witch-hunting and white paper apologies and advertise ourselves as a patriotic business and industry which would deny employment to anyone whom the official agencies of the country considers to be dangerous to its national welfare. . . . The proper agencies that is. I oppose black lists based on rumor and the meek apologies of quick oaths. We do not knowingly hire enemies and traitors. . . ."

Dore Schary said he was opposed to the oath "because a wholesale declaration of loyalty would only be viewed as a whitewash by our critics and would be insulting to men and women who have served this country again and again in many, many ways. Write one loyalty oath and swear to it and some group will tell you that it is not specific enough, and you will be asked to swear to another loyalty oath. Then you will be told that loyalty oaths mean nothing because Communists will swear to anything and soon we will be judging our contemporaries' patriotism on the volume of oaths they recite rather than on the deeds they do as citizens of their community and their nation. I am very wary about loyalty oaths that a Communist would sign also along with a man like Gerald L. K. Smith."

Omaha to Have 4th Drive-in

Sidney and Jack Epstein, owners of three theatres in suburban Omaha, currently are constructing a new 800-car drive-in, the Golden Spike, in Omaha, at a cost of \$150,000. Omaha's fourth open air theatre, the Golden Spike will feature a 62 by 56-foot screen, the largest in the area.

Buys 2 New Jersey Houses

Eugene Mori, owner of the Garden State Race Track, Camden, N. J., and former owner of the Landis theatre in Vineland, N. J., has purchased Warners' Grand in Vineland and the Levoy in nearby Millville.

or over the crest of a desert sand dune. A microscopic fleck of dust in the fluid can put a pinpoint fleck of white on the screen. The man in the booth will have responsibilities which would seem to make comparatively casual the precautionary requirements of the modern surgical operating room.

"And yet," remarks Earl I. Sponable, of fame in sound picture labors, and technical director for Twentieth-Fox in this demanding effort now, "It is, despite all that, amazing how much kicking around this Eidophor can take. In its own way it is tough."

There was a time, many of us can remember, when in the early days of sound, the engineers had to sit up nights with us.



IT HAPPENED IN WASHINGTON!

M-G-M's very proud of last week's festive World Premiere of "WASHINGTON STORY" right in the Capital itself! And proud of the results!

This ballyhoo was heard across the nation and will help launch the picture throughout America.

Everybody was there and everybody loved M-G-M's grand entertainment.

We wish you could have seen the turn-out of Washington's top names, Congressmen, officials, celebrities, with Speaker of the House Sam Rayburn as Guest of Honor.

There was a reception at the Willard Hotel, from which the guests marched to the Palace Theatre. They were attended by an honor guard, each of whom held a flag of one of the 48 states. M-G-M sent stars from the studio, there were lights, music, newsreels and showmanship!

"WASHINGTON STORY" has lots to offer of action, youthful romance, and fun. We put a big show behind its Premiere and at press time, the opening day's business beats top hits like "Father's Little Dividend" and proves it's the kind of entertainment the fans go for.

★

*M-G-M presents "WASHINGTON STORY" starring Van Johnson • Patricia Neal
Louis Calhern • with Sidney Blackmer • Written and Directed by Robert Pirosh
Produced by Dore Schary*

Lady Hollywood's Champ in Light Jab to the Silvermine

Terry Ramsaye, in his weekly column in MOTION PICTURE HERALD, "Terry Ramsaye Says," in the issue of June 21 took up the matter of economy in Hollywood, in a "personal letter" addressed, "Dear Lady Hollywood." Now, herewith and below, Roy Rowland, Hollywood director, long with MGM, takes issue with Mr. Ramsaye, and Mr. Ramsaye replies to Mr. Rowland.

Dear Dreamer Boy:

Don't think we peasants out here in this obscure little mountain village in the Pass can't imagine you, Terry Dear, there in your Ivory Eerie overlooking the Silvermine, in your usual fighting position—that is, flat on your recumbent podex and languidly chewing betel nuts far, far from the fighting front of the picture industry.

As I get it, that mash note from you sort of puts Hollywood in the light of being a Painted Woman, and I keep wondering, what does that make the likes of you who have been living off her for years? Look, let's get at it this way: Whose side you on, anyway? I suppose it was fun writing the "letter," but was it a fair evaluation to present Hollywood as just sitting pretty and delivering nothing at the box office?

▼ ▼ ▼

The way you talk Hollywood has been on the gravy train up until now, and is at long last going to have to go to work. Buster, Hollywood has always had it the hard way. From the shooting gallery days on up, it has always had to deliver more for the entertainment dollar than the hard-fighting opposition.

Too bad that such a penetrating and thorough-going analysis of What's Wrong didn't include some of the things that are wrong. No one denies that times are tough, or that the industry has lost ground and will have to fight to keep from losing more. Even less profound savants than the Sage of the Silvermine have been able to perceive that pictures are hard-pressed, but they also reckoned mounting living costs, television, and other factors.

It isn't going to be easy sledding, Honeybunch, but that doesn't mean we won't make the grade, either. Of course, you have the wonderful advantage of the Sidewalk Superintendent: he toils not, neither does he spawn—any practical suggestions, that is.

▼ ▼ ▼

It's all right about buffing the old Wine-sap for the Boss. I read what Mr. Q said and that's all right too—there's plenty of food for thought there. The industry always ponders well-meant and valid advice.

But your Poison Pen Letter was deliberately slanted to give the exhibitor the im-

pression that all his troubles and woes can be laid at Hollywood's door, and that his real enemy is the industry that supplies him with his merchandise. That's an ugly misrepresentation and you know it. Yes sir, that's real cute. Got any more Atrocity Stories up your sleeve, Ramsaye? How about an editorial cartoon with some real guts in it—you know, stuff like a pathetic child labelled "EXHIBITOR" being lashed by a slaverer ape wearing a beret tagged "HOLLYWOOD." Boy, that'll get 'em!

▼ ▼ ▼

I personally happen to think that very few commentators in the trade press write with your lucidity and charm. You write things so well it is regrettable that you don't write the right things.

When Hollywood is beset, it's too bad that such an articulate voice as yours can't be raised in dispelling panic and unifying the industry, rather than in screaming for the stake and fagot.

As characters in those vile f-i-l-m-s are supposed to say: I dass ya to print this in ya lousy wipe!—ROY ("DISGUSTED SUBSCRIBER") ROWLAND, MGM, Culver City, Calif.

Again it is of interest to hear from a concerned reader, especially when he is so much in earnest. One would gather that Mr. Rowland has the subjective approach of a dramatist, also that Lady Hollywood has him bemused. I am, of course, one of her old friends, and I, in fact, personally conferred her title upon her many the year ago. She is a charmer, but in my opinion both a petulant and spoiled darling. Meanwhile, there are, for instance, certain matters about her under some cool attention in the very studio from which he writes. She is getting a treatment, with bank figures under it. That is no secret, as may be seen by the papers.—TERRY RAMSAYE.

UA Schedules 3 Top Films For Release in August

United Artists this week announced August releases for three top productions: "Island of Desire," "Park Row" and "Cry the Beloved Country." "Island of Desire," in color by Technicolor and starring Linda Darnell, Tab Hunter and Donald Gray, will be released August 4. "Park Row," Samuel Fuller's newspaper saga starring Gene Evans, goes into release August 12 while "Cry the Beloved Country," starring Canada Lee and Sidney Poitier, goes into release August 23. The latter, a Lopert Films release distributed by United Artists, already has played a number of roadshow engagements.

Warns Films Face Tighter Censorship

WASHINGTON: Charles A. Brind, Jr., counsel for the New York State film censor board, warned here last week that the industry might be in for far tougher state regulation if New York's present censorship statute is declared unconstitutional.

Speaking at the annual luncheon meeting of the Motion Picture Council of the District of Columbia, Mr. Brind said one thing that might be considered would be a law requiring the licensing of all theatres, with the threat of license revocation for showing objectionable films. Another approach the state might undertake, he added, would be an attempt to include films which "teach Communism" among the list of objectionable films.

Mr. Brind said: "It is doubtful whether the motion picture code would continue in its present form if the statutes mandating decency were declared unconstitutional. There is great pressure now upon industry to lighten up on its provisions." More than the usual number of "indecent" films have been submitted for state censorship since the recent Supreme Court decisions in the "Pinky" and "Miracle" cases, he said.

Instead of "contracting censorship, the time has come to extend it" to pictures containing Communist propaganda, he declared.

Kenneth Clark, information director of the Motion Picture Association of America, challenged Mr. Brind, saying he thought the "Miracle" decision had laid to rest for all time the Mutual Film case decision upholding pre-censorship, but that he saw now that it hadn't. Mr. Clark said the MPAA's stand was that it was "just as wicked, wrong and violative of constitutional rights for a censor to stand at the shoulder of a film producer as at the shoulder of a newspaper editor."

Mr. Brind emphasized the need for "continued vigilance," declaring poor attendance at theatres had made the time ripe for "more salaciousness and more flamboyant advertising." More and more foreign films are coming in, and many U. S. "fly-by-night" organizations are making films, he added.

Asked what would happen if the Supreme Court threw out the New York law, Mr. Brind replied that the statute then would require the licensing of all motion picture houses and that, in his opinion, the industry would then be much worse off.

To Make Film in Japan

Hollywood producer Joseph von Sternberg announced this week that he will leave shortly for Japan to make an independent production with three Japanese partners, N. Kawakita, Y. Osawa and I. Mori. The film will deal with a group of Japanese soldiers who held out on a Pacific Island for six years after the end of World War II.

THE GLORY STORY
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GOLDEN
STATE!

Raging from the Rockies to
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In
CALIFORNIA CONQUEST

with Alfonso Bedoya • Lisa Ferraday • Eugene Iglesias

Written for the Screen by ROBERT E. KENT

Produced by SAM KATZMAN • Directed by LEW LANDERS



BRAVE WARRIOR

starring **JON HALL**

with Christine Larson • Jay Silverheels • Michael Ansara

Written for the Screen by ROBERT E. KENT

Produced by SAM KATZMAN • Directed by SPENCER G. BENNET



MONTANA TERRITORY

with Lon McCallister • Wanda Hendrix • Preston Foster

Written by BARRY SHIPMAN

Produced by COLBERT CLARK • Directed by RAY NAZARRO



CRIPPLE CREEK

starring **GEORGE MONTGOMERY**

with Karin Booth • Jerome Courtland • William Bishop

Written by RICHARD SCHAYER • Directed by RAY NAZARRO

A RESOLUTE PICTURE



ANTHONY DEXTER

In
THE BRIGAND

co-starring
Jody LAWRENCE • Gale ROBBINS • Anthony QUINN

Screen Play by JESSE L. LASKY, JR. • Inspired by the
Alexandre Dumas story • Directed by PHIL KARLSON



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TV Says It Will Clean Own House

WASHINGTON: The television industry urged Congress last week to let it do its own program cleanup job and not to put Government control ahead of self-regulation.

The most important witnesses for the industry were Harold E. Fellows, president of the National Association of Radio and Television Broadcasters, and John E. Fetzer, chairman of the NARTB's television code review board. They were testifying before a House Commerce sub-committee investigating program standards.

The industry's position was summarized by Mr. Fetzer when he said it was his "firm conviction that the public, the Congress, and other regulatory authority should give the television code a chance to work." Both he and Mr. Fellows admitted there were problems to be met and solved, but argued that legislation was not the solution.

At one point, sub-committee chairman Harris said most criticisms were directed not at local stations but at network programs. To this Mr. Fellows replied that much of the criticism was aimed at films shown on TV, and he pointed out that networks make the most use of film.

Mr. Fellows argued that no other mass media has as low a content of crime and mystery as television. He said he was sure television programs had less than the public probably wanted in this field.

Rep. Klein (D., N. Y.) said he agreed with the witnesses that there were things to be corrected but that the industry itself should correct them. He reiterated statements he made at previous hearings that persons objecting to programs "can always turn them off."

Einfeld Conducts 20th-Fox Sales Talks Abroad

Charles Einfeld, vice-president of 20th Century-Fox, this week concluded a series of conferences in Naples, Genoa and Rome on plans for the merchandising of forthcoming product and on the global premiere of Darryl F. Zanuck's "The Snows of Kilimanjaro" in November. Mr. Einfeld conducted the discussions aided by Fritz Muccucci, manager for Italy. In attendance were Italian distribution personnel and leading exhibitors. He left later in the week to conduct similar talks in Germany, Switzerland, Holland and France.

Trade to See "Widow" July 7

MGM will tradeshow "The Merry Widow," musical in color by Technicolor starring Lana Turner and Fernando Lamas, in all exchange areas July 7. The film is one of six featured in the recent "Seeing Is Believing" meetings in Culver City and is scheduled for release early in September.

Box Office Champions For June, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

CLASH BY NIGHT (RKO-Wald-Krasna)

Produced by Harriet Parsons. Directed by Fritz Lang. Written by Alfred Hayes from a play by Clifford Odets. Cast: Barbara Stanwyck, Paul Douglas, Robert Ryan, Marilyn Monroe, J. Carrol Naish.

KANGAROO (Twentieth Century-Fox)

Produced by Robert Bassler. Directed by Lewis Milestone. Written by Harry Kleiner from a story by Martin Berkeley. Technicolor. Cast: Maureen O'Hara, Peter Lawford, Finlay Currie, Richard Boone, Chips Rafferty, Letty Craydon.

PAT AND MIKE (Metro-Goldwyn-Mayer)

Produced by Lawrence Weingarten. Directed by George Cukor. Written by Ruth Gordon and Garson Kanin. Cast: Spencer Tracy, Katharine Hepburn, Aldo Ray, William Ching, Sammy White, George Mathews.

RED MOUNTAIN (Paramount)

Produced by Hal B. Wallis. Directed by William Dieterle. Written by John Meredith Lucas, George F. Slavin and George W. George. Technicolor. Cast: Alan Ladd, Elizabeth Scott, Arthur Kennedy, John Ireland, Jeff Corey, James Bell, Bert Freed.

SKIRTS AHOY! (Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Sidney Lanfield. Written by Isobel Lennart. Technicolor. Cast: Esther Williams, Joan Evans, Vivian Blaine, Harry Sullivan, Keefe Brasselle, Billy Eckstine, Debbie Reynolds, Dean Miller.

WALK EAST ON BEACON (Columbia)

Produced by Louis de Rochemont. Directed by Alfred Werker. Written by Leo Rosten. Cast: George Murphy, Finlay Currie, Virginia Gilmore, Karel Stepanek, Louisa Horton, Peter Capell, Bruno Wick, Rev. Robert Dunn, Karl Weber, Jack Manning.

Florida Renews Bids to Film and TV Studios

New moves are under way in Florida to attract the motion picture and television industries. In a directive to the Florida Improvement Commission, Governor Warren said last week that priority must be given in presenting the state's advantages to the big and little producers of motion pictures and television shows. The governor recalled that Florida's first organized bid for recognition as a film-making center was in 1933 when a constitutional amendment exempting all such investors from all property tax was approved. This exemption has since expired but Governor Warren indicated that if additional tax concessions are necessary to attract substantial segments of the industry to Florida, they could be legislated.

Report Production Rise By Egyptian Industry

WASHINGTON: Film production in Egypt will reach about 70 films, exclusive of newsreels, during the current 1951-52 film year, Commerce Department film chief Nathan D. Golden reports. This would compare with 56 films in the 1950-51 year. Mr. Golden said production has been increasing rapidly in the last few years. He declared production facilities were being increased to meet the growing demand. While

the Government does not subsidize non-newsreel production, it does try to make provision for showing of Egyptian films in trade agreements with Arab-speaking countries and does have a "gentleman's agreement" with Egyptian exhibitors, under which the theatres agree to reserve at least four weeks yearly for domestic films.

Pay Rise for Operators

The Minneapolis operators union and the city's independent theatre owners have signed a new three-year contract calling for a three per cent increase in each of the first two years and four per cent in the third. The scale is retroactive to December 1, 1951.

Reopens Tennessee House

The completely remodeled Webbo theatre, Harriman, Tenn., has been formally reopened, James H. Ballard, Jr., manager, has announced. The theatre suffered approximately \$75,000 of damage in a fire last January.

Leases Little Neck Theatre

The 600-seat Little Neck theatre, Little Neck, Long Island, has been leased by Robert Seltzer from the Northern Amusement Company. The deal was handled by Berk and Krumgold, theatre realty specialists.

CONGRESS UNIT LIFTS SCALPEL

Small Business Committee of Senate Plans a Full Probe Into Industry

The film industry is in line for yet another Government investigation, this time by the Senate Small Business Committee.

The committee last week decided to go ahead with a full-fledged probe of the motion picture business, with emphasis on the "evils besetting the independent motion picture exhibitor." Particular attention will be devoted to the competitive conditions which have resulted from revised trade practices as implemented in the anti-trust rulings.

Sees Inquiry "Warranted"

The committee is particularly anxious to find out, a spokesman said last week, whether the protracted Paramount trust litigation, with its resultant and still pending divorcement, divestiture and trade practice changes, has proved beneficial to theatre owners. On the face of it, committee counsel Gillis W. Long said last week, this does not appear to be the case. He added that a preliminary inquiry had turned up enough evidence "to warrant a full-fledged inquiry."

Mr. Long also said it was likely the inquiry would involve public hearings, but with the national elections in the fall, it was highly uncertain just when these hearings would take place.

Meanwhile, executives of the Southern California Theatre Owners Association were jubilant with the announcement of the investigation, for it was the SCTOA which has been urging a probe into the general film licensing situation in the West Coast area. The SCTOA some time ago submitted a report to the committee, giving full details of exhibitors' complaints.

Mr. Long and committee investigator, William D. Amis, will start the probe on the coast "because of all the work the theatre owners there have put in." This apparently referred to the brief prepared by the SCTOA. The two committee men will start their work about the middle of July in California. Other areas from which the committee has received complaints, and which will be investigated, are Chicago, Omaha, New York and Atlanta.

Justice Department to Aid

Further help in the investigation will be given by the Justice Department, which has promised to turn over all complaints it has received from exhibitors. Mr. Long made a special point of saying that he had been assured "full cooperation" of the department.

From the offices of the SCTOA last week, came word that the organization's trade re-

lations committee, headed by Cecil Vinnicof, were to meet this week for the purpose of discussing to what extent the SCTOA would be able to work with the investigators.

Mr. Vinnicof said he was very happy the committee had decided to answer the SCTOA's plea for an investigation. Exhibitors all over the U. S. had received copies of the brief which the SCTOA had sent the committee, Mr. Vinnicof said, and the reaction has been favorable.

Detroit Truck Company Cuts Delivery Rate

Film Truck Service of Detroit has reduced all film delivery rates by 10 per cent, effective July 17, Mrs. Gladys B. Pike, president, has announced. Allied Theatres of Michigan and Butterfield Theatres filed suit against the company in January when it raised its rates 15 per cent. Allied and Butterfield charged that the increase was "unjustifiable." The Michigan Public Service Commission in Lansing, with whom the suit was filed, took no action. However, since the rate reduction was announced, Allied and Butterfield have dropped the suit. Associated Truck Lines, which operates in Upper Michigan and began film delivery service in March, has announced that they will adhere to any rate approved by the commission.

SIMPP Anti-Trust Trial Expected in the Fall

The \$8,750,000 anti-trust suit filed four years ago by the Society of Independent Motion Picture Producers against United Detroit and Cooperative Theatres, and major distributors, is expected to come to trial in the fall. The completion of a deposition by Jack Keegan, former United Detroit Theatres film buyer, and now in Cincinnati, ended the schedule of preliminary work.

Extend Deadline For Loew Partnership Split

A 30-day extension was agreed upon last week by the Justice Department for the dissolution of certain joint interests of Loew's and United Artists Theatres Corp. Both companies now have until July 23 to file a dissolution plan, and until July 30, to start actual dissolution proceedings.

Bordonaro Appeals Award

The Bordonaro Brothers Theatres, Inc., of Buffalo, N. Y., will appeal to the U. S. Court of Appeals in New York against the \$22,500 awarded in its \$161,952 anti-trust suit against Paramount, RKO and Warner Bros. Circuit Management Corp. Notice of appeal has been filed in the Buffalo District Court.

20TH-FOX DIVORCE DATE IS DEFERRED

The divorcement of Twentieth Century-Fox, scheduled to take place June 28, has been deferred pending receipt of a ruling from the Treasury Department which would permit the distribution of the stock of National Theatres, Inc., to Fox stockholders tax-free. Spyros Skouras, 20th-Fox president, announced last weekend in a letter to stockholders. Mr. Skouras said that because the company's plan of reorganization is one of the first to be presented under the new tax law of 1951, the Department requires time to review the new tax law and the effect of the measure on the reorganization plan.

Dismissal Motion Denied In "Little Three" Action

The New York District Court last week denied a motion to dismiss the Justice Department's action to amend the "Little Three" anti-trust decree. The Government objective is to prohibit joint officers, board members or agents between United Artists and Universal. In handing down the ruling, the three judges, Henry Goddard, Augustus Hand and Henry C. Coxe, said: "There are general allegations of conspiracy based on the relations of Phillips, Nizer, Benjamin and Krim to the production and distribution business, and the particular allegation that Robert Benjamin is a director of Universal and also an officer of United Artists Corp. There is also the allegation that United Artists purchased Eagle Lion Films. Further proof might tend to show that this tends unreasonably to restrict competition or to promote a monopoly in a certain field."

U. S. Files Supreme Court Appeal in Crescent Case

WASHINGTON: The Justice Department's appeal in the Crescent case has been formally docketed at the Supreme Court. The Department is appealing the action of the Nashville District Court, dismissing the Department's civil contempt charges against Crescent. A companion case, involving criminal contempt charges, has been appealed to the Sixth Circuit Court of Appeals. The Justice Department argues that Crescent has failed to live up to the terms of the consent decree. The High Court will not indicate whether or not it will hear the appeal before the start of its new term in October.

Ohio Bingo Ban Is Upheld

Sponsored bingo, which 16 months ago was declared illegal in Cuyahoga County, Ohio by Common Pleas Judge Edward Blythin, received another setback recently when the opinion was upheld by a unanimous decision rendered by the Ohio Court of Appeals. The Ohio Supreme Court has declined to review the case.

Record Take For Fight on Theatre TV

Good attendance, a record gross and varying picture quality characterized the Maxim-Robinson championship bout telecast exclusively to the screens of 38 theatres in 25 cities last week.

Compilation of theatre grosses gave an approximate total of \$200,000, which tops all previous grosses for such an event. The gross realized by the 38 participating theatres in the bout booked by Theatre Network Television was about half of the take at New York's Yankee Stadium which grossed \$421,696 on an unexpectedly large attendance. New York houses did not carry the fight.

Of the 38 theatres comprising the network—a 39th, in Providence, R. I., could not get the necessary long line facilities—about half were sold out well in advance with the remainder filled from near capacity to two-thirds of capacity. Concession business was lively. Theatres which did not have the fight reported business down only slightly or not at all.

Fight films started to play New York theatres in the early afternoon of the next day. Joe Roberts supervised the film, while Larry Sherman edited and Bill Corwin narrated. Following are reports from HERALD correspondents in several cities where theatres had the fight on their screens:

Washington: RKO Keith's had near capacity attendance. Picture was good. Loew's Capitol, seating 3,434, had 2,500 customers and a good image. District Theatres' Lincoln was sold out. Screen quality was excellent.

Philadelphia: Warners' Stanley completely sold out at \$3.25 scale. Warners' Stanley in Camden, N. J., also full, but Stanley in Chester, Penna., disappointed.

Detroit: United Detroit Theatres' Palms and Michigan had sellouts but Eastown had seats left. All charged \$2.40.

Omaha: Fight attracted 2,000 to 3,000-seat Orpheum. Picture not up to film standard.

Cleveland: RKO Palace and Hippodrome sold out.

Toledo: Rivoli two-thirds full and disappointed. W. N. Skirball of the Skirball circuit blamed a fight on home TV there.

Boston: The Pilgrim and Loew's State had full houses with image at the former cloudy.

Albany: Images at Fabian's Grand below former standard due possibly to the heat. Capacity audience paid \$2.98.

Colosseum to Meet in Atlanta

The Colosseum of Motion Picture Salesmen of America will hold its annual convention in Atlanta starting November 21, according to an announcement made following a meeting in Minneapolis of the union's executive committee.

UNITED PARAMOUNT STRESSES THEATRE TELEVISION VALUES

An elaborate, 13-page brochure outlining and illustrating the possibilities of theatre television in the commercial field was mailed from New York this week by United Paramount Theatres.

The circuit, a pioneer in large-screen TV, has long held that theatre television is apt to have its widest and most profitable application in the fields of commerce, industry and public service. It is proposed that the medium be used for this purpose during theatre off hours.

The brochure, noting that theatre television is available in the nation's major markets, enumerates the occasions for which large-screen TV is especially suited and goes on to point out that theatre television commands complete audience attention.

"Your viewers share a common interest and are present in the theatre to further a common objective," the brochure says. "They are free from home, office or plant distractions. Comfortable seats, air conditioning, proper lighting, excellent sound reproduction and the darkened auditorium, all

condition the audience to give your message the full attention it deserves."

It is emphasized further that not only does theatre TV create an intimacy between speaker and audience, but it is also possible for theatre viewers to converse over a special talk-back system from the theatres to the origination point. "Group reception heightens the impact of your message because common emotions among your audience intensify individual reaction," it is stated.

Listed among the purposes for which theatre TV is adaptable are: sales meetings, production showings, stockholders' meetings, group training and national conventions. The brochure underscores the fact that, while theatre television is economical, it also permits regional or national hookups to suit the individual client.

Those who have used theatre TV to date include the Federal Civil Defense Administration, which called results "little short of sensational," and the Office of Naval Research, which has been conducting tests at nine naval air stations.

Chromatic to Demonstrate Color Tube in Three Cities

Chromatic Laboratories plans to demonstrate its new tri-color Lawrence television tube in New York, San Francisco and Los Angeles some time in 1952, according to Richard Hodgson, president. Paramount Pictures owns a 50 per cent interest in the company.

Top Paramount television executives met in New York last week to discuss the future of their color tube in the wake of the National Production Authority's order modifying the blanket ban on home color TV and lifting it entirely for theatre television. It is felt at Paramount that the Lawrence tube, which can be switched from black-and-white to color without difficulty, is the only color system really affected by the NPA order.

While there are no prospects of CBS, the only authorized color system, renewing color telecasts, it is possible for Paramount to originate its own color broadcasts over KTLA in Los Angeles. No immediate plans have been worked out and Paramount also has not yet discussed the possibility of using the Lawrence tube in theatre TV.

Legion Approves Six of Eight New Productions

The National Legion of Decency this week reviewed eight films, putting five in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "African

Treasure," "Gold Fever," "Island Rescue," "Wagons West" and "Where's Charley?". In Section II is "The Happy Time." In Class B are "Affair in Trinidad," because of "suggestive lines, costuming and dances," and "Don't Bother to Knock," because of "suggestive sequences."

Universal Gives \$35,000 In Sales Drive Prizes

Universal Pictures Company this week distributed \$35,000 in cash prizes to 130 domestic division, district, branch and office managers, salesmen and bookers who qualified in the recently concluded 18-week "Nate J. Blumberg 40th Anniversary Sales Drive," in which 22 of the company's 31 domestic branch offices finished over quota. The southern division headed by F. J. A. McCarthy was the winning division in the drive. The winning district was that headed by H. H. Martin, including Dallas, Kansas City, New Orleans, Oklahoma City and St. Louis branches. The Portland office headed by Arthur Greenfield took first place among the branches.

Sell Tennessee House

The Center theatre in Kingsport, Tenn., has been sold to the Nu-Strand Corporation, which now operates the Strand, Rialto and Gem theatres in Kingsport. L. J. Pepper, owner and manager of the Center since its opening, will remain in Kingsport as representative for all four Nu-Strand Corporation theatres. Herman Gentry, present Strand manager, will remain in his position until given a new assignment.

QUOTA DEFAULT STIRS COMMONS

Debate Flares Sharply on Decision Not to Bring Action Against Loew's

by PETER BURNUP

LONDON: A lively and frequently acrimonious debate flared in the House of Commons last week after the declaration by Peter Thorneycroft, president of the Board of Trade, that it had been decided not to prosecute Loew's Empire theatre here for defaulting the Film Quota Act.

Replying to a question put to him by a member, Mr. Thorneycroft said the decision had been made after full consideration and on the advice of the Films Council. It had been charged in Commons previously that the Empire had played only one British picture in more than a year.

Cite Anti-Americanism

The House of Commons clash is accepted here as further indication of the anti-Americanism currently motivating politically-minded sections of left-wing studio unions. One of Mr. Thorneycroft's more vehement Commons critics is Mr. Stephen Swingle, who sits as the Labour member for Newcastle-under-Lyme. It was Mr. Swingle whose question last week led to the remarkable outburst on the Labour benches and to the party leader, Herbert Morrison, joining in the raucous.

In a newspaper interview, Mr. Swingle is reported as saying that he and his friends will insist on a full Commons debate on the Monetary Agreement. He maintains that studios and finance should be available as a Government responsibility for 100 films a year.

Following Mr. Thorneycroft's reply in Commons, there was an angry scene. One member asked how come the Films Council advised "this most flagrant violator of the Film Quota should not be prosecuted?" Didn't this show, he added, that the Council has complete contempt for the law?

Calls for Examination

Another member alleged that Sam Eckman, an American citizen, a member of the Films Council and also managing director of the company owning the Empire, was called on for advice. The member claimed it was time the whole question of Quota prosecution was examined.

Thus pressed, Mr. Thorneycroft pleaded that he had proceeded under legislation passed by the Socialist Government which provoked the comment from Mr. Morrison that Mr. Thorneycroft was evading the issue. "Surely, you are responsible for answering the factual allegation that this gentleman (Mr. Eckman) who has broken the law, is retained as advisor on how

breaches of the law shall be dealt with," Mr. Morrison said.

Mr. Eckman commented later that, while a member of the Council's defaults committee, he had not been present when the Empire was discussed. "I was, in fact, present when the full Council considered the committee's report but I didn't take part in the discussion, and I certainly didn't vote," he said.

Britons had a preview here of the future when the J. Arthur Rank Organization, in a spare-no-expense mood, revealed to the public for the first time, at the Leicester Square Odeon, its large-screen TV Cintel process.

Mr. Rank's people saw to it that the occasion was marked with glamour. The TV show preceded the premiere of the filmed version of Oscar Wilde's "The Importance of Being Earnest." Intention is to keep the TV show in the Odeon bill for another week. It is a certainty the theatre will do capacity business, if only on the novelty appeal of the bill.

Equipment used, apart from minor refinements occasioned by the size of the Odeon, was the normal Cintel. The special screen, concave in shape, was "flown" eight inches in front of the film screen and perforated to admit sound from speakers in the rear. The equipment, it is said, will operate on either 405 or 625 lines, the 625-line system being used for the Odeon showing to insure closer definition.

Audience Excited

The eager audience was excited not only with the clarity of the picture, softer than the newsreel which immediately preceded it, but with the near-sepia tint which the screen assumed. There also was no "flaring" on the screen edges.

Because of BBC restrictions, the Odeon show, a fashion parade, was carried on a closed-circuit from the basement of the theatre. The demonstration was a prelude to an intensive Cintel sales campaign by the Rank merchandising company, G. B. Kalee. A number of influential exhibitors were in the Odeon audience.

Sol Lesser arrived here last week to complete details of the production in England of "Black Chiffon" adapted from Lesley Storm's play. Sydney Box will produce, with Compton Bennett directing. Bette Davis, who returned to Hollywood last year vowing never to make another picture in Britain, will star. Distribution has not been announced but it is understood that the picture will be handled by Columbia.

Mr. Lesser said also that his company will make a 90-minute documentary, "Queen to Queen," for distribution here and in the U. S. in Coronation Year.

Korda Director of New British Electronics Firm

LONDON: Moving deeper into the television field, Sir Alexander Korda is identified as one of the directors of a new company now being formed here by electronics, film and banking interests. The firm anticipates the introduction of sponsored TV in Britain but will aim also to develop program material for radio and TV and technical contributions on a world-wide basis.

Directors of the new company include Sir Alexander Aikman, chairman of Electric and Musical Industries; Norman Collins, chairman of High Definition Films, which was formed and financed jointly by Korda's London Films, Pye Ltd. and the Rank Organization; Viscount Duncannon of Robert Benson, Lonsdale and Coy, merchant bankers; Sir Robert Renwick, president of the Radio and Electronic Component Manufacturers' Federation; C. O. Stanley, chairman of Pye Ltd., one of the leading radio manufacturers this side, and Sir Alexander Korda.

According to Mr. Collins, the initial capital of the company, the name of which is to be announced shortly, will be purely nominal and will be subscribed privately.

Rank Opens New Theatre On Island of Jersey

LONDON: J. Arthur Rank has opened a new theatre, the Odeon, on the Channel island of Jersey. It is the first new house to be built in Britain since the start of the war in September, 1939. The opening film was "The Importance of Being Earnest" and the picture's stars were on hand for the notable occasion. The Lieutenant-Governor of the Island, General Sir Edward Grasett, performed the opening ceremony. Seats were sold up to ten guineas a piece and proceeds of the premiere, amounting to 2,500 guineas, went to the British Empire Cancer Campaign. After the screening, a reception was held in the theatre's bar, the latter being an innovation in the British Isles. On the mainland bars for the sale of alcoholic liquor in a cinema are not permitted.

Associated British Year Profit Is \$6,554,170

LONDON: Associated British Pictures Corp., in which Warner Bros. holds an important interest, last week reported a profit of £2,340,775 (\$6,554,170) for the year ended March 31, 1952. This compares with earnings of £2,504,275 for the previous year. Preliminary figures indicate a net profit of £529,341 (\$1,482,154) for the past year, compared with £663,609 for the year before.

Acquire Theatre Lease

Sanders and Goldman, operators of Spanish language film theatres in the New York area, have acquired the long term lease on the 700-seat Edison theatre at Broadway and 103 Street in New York. The Edison is the seventh Sanders and Goldman acquisition. The theatre was formerly operated by Dr. Henry Brown. Berk and Krungold, theatre realty specialists, negotiated the sale.

Plenty of "See"...Plenty of \$ell!

"Packed with plenty of selling angles!
An exploitation natural!"—EXHIBITOR

SEE

the feared
Pirana fish devour
a living man!

SEE

the secret rites
of tribes untouched
by civilization!

**SAVAGE
DANGER!
PRIMITIVE
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UNIMAGINED!**

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Anaconda, the
world's largest
snake, crushing
its living victim!

"STRANGE WORLD"

SEE

the
fierce head hunters
of the Amazon in
berserk frenzy!

Al O'Camp presents "STRANGE WORLD" with ANGELICA HAUFF • ALEXANDER CARLOS
Directed by Franz Eichhorn • Director of Photography Edgar Eichhorn
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It packed 'em in

in DENVER—Rialto—RECORD-BREAKING OPENING!
in SEATTLE—Music Box—HOLDOVER!
in MINNEAPOLIS—RKO Pan—STRONG!
in PORTLAND (Ore.)—Mayfair—VERY BIG OPENING!
in SAN FRANCISCO—Esquire—SOLID!

thru
UA

Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

FOURTEEN pictures were started during the pre-Independence Day week, a high point in production activity as of the year to date. Nine others were completed, so far as shooting is concerned, and sent to the cutting rooms. Thirty-eight were before the cameras at the weekend. Four of the new undertakings are in color.

Most interesting of the new productions, in the long view, is entitled "Bwana Devil." This is the first feature to be produced with use of the M. L. Gunzburg Natural Vision process, and could turn out to be a milestone. The Gunzburg process, detailed previously in this publication, achieves a three-dimensional pictorial effect with the use of Polaroid spectacles. The picture figures to test out thoroughly the widely-held theory that three-dimensional motion pictures are the exhibitor's best hope for beating out television's counter-pull.

Arch Oboler Producing

"Bwana Devil," which might be better suited to the purpose of such a test if translated as "Mr. Devil," is being produced and directed by Arch Oboler, with William Shapiro as associate producer and with Robert Stack, Barbara Britton, Nigel Bruce, Ramsey Hill and Hope Miller in the cast. Anso Color is utilized. (Rushes screened privately after the first few days of shooting fully confirm the most extravagant predictions voiced since the unveiling of a test reel last Summer.)

Arch Oboler Productions' plans for the marketing of this picture are of strictly cards-on-the-table kind. The company's Sid Pink, sales manager, is setting off shortly now on a tour of the country, carrying the first two or three completed reels of "Bwana Devil" to screen for interested bidders for roadshow stands in 25 principal cities. Roadshows are expected to start by October or before. No formal distribution deal will be made until later on, when the evidence of the roadshow experience is in.

Two Using Technicolor

Two of the week's new projects are going in Technicolor.

"Powder River," 20th Century-Fox, is produced by Andre Hakim and directed by Louis King. It has Rory Calhoun, Corinne Calvet, Cameron Mitchell and Penny Edwards in the cast.

"Seminole," Universal-International, has Rock Hudson, Barbara Hale, Anthony Quinn and Richard Carlson in the cast. Howard Christie is producing, with Budd Boetticher directing.

"Stop, You're Killing Me," a Warner Brothers feature in WarnerColor, is being produced by Lewis F. Edelman, with Roy Del Ruth directing Broderick Crawford, Claire Trevor, Virginia Gibson and Sheldon Leonard.

MGM's incomparable Clarence Brown is producing "Never Let Me Go" in London, with Delmer Dave directing. Gene Tierney, Richard Haydn and Clark Gable are the principals.

Paramount's dependable William Wyler is producing and directing "Roman Holiday" in Rome, with Gregory Peck, Eddie Albert and Audrey Hepburn in principal roles.

Ida Lupino Directing

Filmakers Productions, which releases through RKO, started "The Difference," with Edmond O'Brien, Frank Lovejoy and William Talman. Collier Young is producer, Ida Lupino director.

Allied Artists turned cameras on "Battle Zone," at Camp Pendleton, a Marine installation, with John Hodiak, Linda Christian, Stephen McNally, Phillip Ahn and Dorothy Patrick. Walter Wanger is producer, Lesley Selander director. The project typifies the producing company's new policy of strong subjects topped by strong names.

"Savage Mutiny," Eskay Pictures Co., got under way with Sam Katzman producing, Spencer Bennet directing, and with Johnny Weissmuller, Angela Stevens, Gregory Gay and Leonard Penn in the cast. Columbia releases.

Republic's Edward J. White began shooting "South Pacific Trail," with Rex Allen, Estelita and Roy Barcroft, for Republic, with William Whitney directing.

John Huston began directing "Moulin Rouge," in Paris, for Moulin Rouge & Romulus Films, and for United Artists release, with Jose Ferrer and Collette Marchand in top roles. Anthony Veiller is the producer.

Autry Starts Another

Aubrey Wisberg and Jack Pollexfen began filming "The Velvet Cage," independent, with Helen Walker, Ross Elliott and Susan Morrow directed by E. A. Dupont.

Gene Autry Productions started "Winning of the West," with Smiley Burnette and Gail Davis alongside the star. Armand Schaefer is producing, George Archainbaud directing.

Royal West Productions, Inc., went to work on "The Outlaw Marshal," with John Carpenter as producer and star, and with Texas Rose Bascom and Frankie Darro in the cast. Yakima Canutt is the director of this picture.

THIS WEEK IN PRODUCTION:

STARTED (14)

COLUMBIA

Savage Mutiny (Eskay Pictures Co.)
Winning of the West (Gene Autry Prods.)

INDEPENDENT

Bwana Devil (Arch Oboler Prod.)
The Outlaw Marshal (Royal West Prod. Inc.)
Moulin Rouge (Moulin Prods. & Romulus Films—U.A. release)
The Velvet Cage (Wisberg-Pollexfen Prod.)

MGM

Never Let Me Go

MONOGRAM

Battle Zone (Allied Artists)

PARAMOUNT

Roman Holiday

REPUBLIC

South Pacific Trail

RKO RADIO

The Difference (Filmakers Prod.)

20TH CENTURY-FOX

Powder River (Technicolor)

UNIVERSAL-INT'L

Seminole (Technicolor)

WARNER BROS.

Stop, You're Killing Me (WarnerColor)

COMPLETED (9)

COLUMBIA

All Ashore (Technicolor)

INDEPENDENT

Gambler and the Lady (formerly "In the Money"—Intercontinental Films Prods.—Lippert release)
The Thief (Frank Prods.—United Artists release)

MONOGRAM

Hiawatha (Cinecolor)

Hired Guns

PARAMOUNT

Road to Bali (Technicolor)

REPUBLIC

Desperados Outpost

UNIVERSAL-INT'L

The Great Companions (Technicolor)

WARNER BROS.

Big Jim McLain (The Fifth Corp.)

SHOOTING (24)

COLUMBIA

Salome—The Dance of the Seven Veils (Beckworth Prod.—Technicolor)
The Member of the Wedding (Kramer Company)

INDEPENDENT

Man Trap (Alexander Paal Films—London)
Ruby Gentry (Bernhard-Vidor Prod.—20th-Fox release)
Kansas City 1-1-7 (Assoc. Players & Producers—United Artists release)
The Black Pawn (Eros Films Ltd.—Lippert release)

MGM

The Story of Three Loves (Third sequence—"Equilibrium"—Technicolor)
The Desperate Search
Small Town Girl (Technicolor)
Sombbrero (Technicolor)
Naked Spur (Technicolor)

I Love Melvin (Technicolor)

PARAMOUNT

Scared Stiff (Hal Wallis Prod.)
Pleasure Island (Technicolor)
The Stars Are Singing (Technicolor)

REPUBLIC

Fair Wind to Java (Trucolor)
The Lady Wants Mink (Trucolor)

RKO RADIO

Murder
Blackbeard the Pirate (Edmund Grainger Prod.—Technicolor)

20TH CENTURY-FOX

The Farmer Takes a Wife (Technicolor)
Niagara (Technicolor)

UNIVERSAL-INT'L

Mississippi Gambler (Technicolor)
Roughshod (Technicolor)

WARNER BROS.

The Desert Song (Technicolor)

Sen. Humphrey Praise Stars' Civic Activities

It would be "unjust and a misrepresentation of the facts" if the American public were led to believe that "because of the dereliction of the few, the majority in the movie industry were anything but good and worthy citizens," according to a statement made by Senator Hubert Humphrey (D., Minn.) in a letter of thanks sent last week to 22 radio and screen stars who appeared in radio programs sponsored by the Office of Price Stabilization. The participation in the OPS program, the Senator said, "is further evidence of the cooperation which is so readily given to the Government by the motion picture industry and its artists. I for one know that . . . you have helped strengthen the fabric of American democracy." The letter was inserted into the *Congressional Record*.

Variety Will Mark 25th Birthday in November

Variety Clubs International will mark the 25th anniversary of its founding at a three-day meeting of the International Crew and delegates at the William Penn Hotel in Pittsburgh November 21-23. Pittsburgh is the birthplace of Variety and the No. 1 Tent of that city is engaged in extensive preparations for the anniversary meeting. John Harris, one of the charter members is currently in Hollywood in an effort to obtain stars for the banquet to be held the evening of Sunday, November 23. International

Chief Barker Jack Beresin of Philadelphia has been in contact with the Post Office Department in Washington to explore the possibility of a special postage stamp to commemorate the Variety founding. U. S. Government as well as Mexican Government officials are expected to attend the Variety anniversary function.

Katzman Reedits Serial

Sam Katzman, Columbia producer, announced this week that as a result of "an unprecedented number of requests from foreign countries for a serial in feature form," he currently is transforming the 31-reel serial, "King of The Congo," starring Buster Crabbe, into a seven-reel feature for immediate foreign distribution.

Sells Savannah Theatre

Savannah Theatres, Inc., of Savannah, Ga., has sold the Victory theatre to Peter E. Kekenes, Savannah business man, and his four daughters. Announcement of the sale was made by E. M. Holden, city manager of the selling company known in Savannah as the Lucas-Avon Theatres. The sale price was approximately \$50,000.

Buys in Connecticut

HARTFORD: Charles M. Lane, owner of the New Haven drive-in, North Haven, Conn., and a Daytona Beach, Fla., drive-in operation, has purchased the Capitol theatre building, East Haven, Conn., from Abel Jacocks for about \$100,000. The property contains the Capitol and three small stores.

Subsequent Runs Reduced In Paramount Plan

LOS ANGELES: Substantial reduction in the number of subsequent run availabilities, instead of an increase, is to result from Paramount's expansion of its first run setup to include seven districts, instead of five, according to an announcement. Test of the new policy, described as experimental, will begin with the general release of "The Greatest Show on Earth" next month and continue with "Jumping Jacks" and "Son of Paleface." A total of 21 runs will be offered in competitive negotiation on an availability of 28 days after first run availability on these three pictures, each of which first runs will run a minimum of two weeks.

Hoffberg Makes German Deal

Jack Hoffberg, president of Hoffberg Productions, Inc., of New York, and William Albach, representative of Video Interfilm Corporation of Berlin, have signed an agreement for the production in Western Germany of a series of 13 half-hour ballet and operetta films as well as a series of 26 15-minute symphonic musicals and ballets. Each film will have an English commentary.

New Ontario Drive-in

The Theatre Amusement Company (Fingold & Dale) is building its first drive-in theatre, to be located near Midland, Ontario. The opening is scheduled for June 16. The company also operates the Roxy and Capitol theatres in Midland.

ONCE IN A GENERATION . . .

ENTERTAINMENT LIKE THIS!

"I'd never imagine that I'm just about to kiss a girl like you."
"It's a bold, sinful man you are, Sean Thornton."

HERBERT J. YATES presents

THE QUIET MAN

Color by **TECHNICOLOR** • Directed by **JOHN FORD**
A REPUBLIC PICTURE



20th-FOX LISTS 18 IN 6 MONTHS

Protest Slant In Article on Film Trade

Eight Technicolor Films Included; to Re-Release "Black Swan," "Tripoli"

Twentieth Century-Fox will release 18 productions, eight of which will be in color by Technicolor, in the six-month period from July through December this year, Al Lichtman, director of distribution, announced at the concluding session of a two-day sales meeting held last week in the New York home office.

The line-up, according to Mr. Lichtman, offers "the widest possible variety of attractions, running the gamut from comedy to drama and lavish musical presentations with important screen personalities heading the star rosters."

Meet with Branch Heads

Division managers, who returned to their respective headquarters last weekend, shortly will hold meetings with branch managers to formulate sales plans on each picture.

The July releases are:

WAIT 'TIL THE SUN SHINES, NELLIE, Technicolor, starring Jean Peters, David Wayne, and Hugh Marlowe, produced by George Jessel and directed by Henry King.

DIPLOMATIC COURIER, starring Tyrone Power, Patricia Neal, Stephen McNally, and Hildegard Neff, produced by Casey Robinson and directed by Henry Hathaway.

WE'RE NOT MARRIED, starring Ginger Rogers, Fred Allen, Victor Moore, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas, Eddie Bracken, and Mitzi Gaynor, produced by Nunnally Johnson and directed by Edmund Goulding.

The August releases are:

DREAM BOAT, starring Clifton Webb, Ginger Rogers, Anne Francis, and Jeffrey Hunter, producer by Sol C. Siegel and directed by Claude Binyon.

DON'T BOTHER TO KNOCK, starring Richard Widmark and Marilyn Monroe, produced by Julian Blaustein and directed by Roy Baker.

LES MISERABLES, starring Michael Renne, Debra Paget, Robert Newton and Edmund Gwenn, produced by Fred Kohlmar and directed by Lewis Milestone.

WHAT PRICE GLORY, Technicolor, starring James Cagney, Corinne Calvet, and Dan Dailey, produced by Sol C. Siegel and directed by John Ford.

List September Films

The September releases are:

LURE OF THE WILDERNESS, Technicolor, starring Jean Peters, Jeffrey Hunter and Constance Smith, produced by Robert L. Jacks and directed by Jean Negulesco.

O. HENRY'S FULL HOUSE, starring Fred

Allen, Anne Baxter, Jeanne Crain, Farley Granger, Charles Laughton, Oscar Levant, Joyce MacKenzie, Marilyn Monroe, Jean Peters, Dale Robertson, David Wayne, and Richard Widmark, produced by Andre Hakim and directed by Henry Hathaway, Howard Hawks, Henry King, Henry Koster and Jean Negulesco.

WAY OF A GUAUCHO, Technicolor, starring Gene Tierney and Rory Calhoun, produced by Philip Dunne and directed by Jacques Tourneur.

Fall Releases

The October releases are:

MONKEY BUSINESS, starring Cary Grant, Ginger Rogers, Charles Coburn, and Marilyn Monroe, produced by Sol C. Siegel and directed by Howard Hawks.

MY WIFE'S BEST FRIEND, starring Anne Baxter and Macdonald Carey, produced by Robert Bassler and directed by Richard Sale.

The November releases are:

THE SNOWS OF KILIMANJARO, Technicolor, starring Gregory Peck, Susan Hayward, and Ave Gardner, produced by Darryl F. Zanuck and directed by Henry King.

NIGHT WITHOUT SLEEP, starring Linda Darnell, Gary Merrill and Hildegard Neff, produced by Robert Bassler and directed by Roy Baker.

THE I DON'T CARE GIRL, Technicolor, starring Mitzi Gaynor, David Wayne, and Oscar Levant, produced by George Jessel and directed by Lloyd Bacon.

Two to Be Re-Released

The December releases are:

PONY SOLDIER, Technicolor, starring Tyrone Power, Richard Boone, and Penny Edwards, produced by Samuel G. Engel and directed by Joseph Newman.

TOP MAN, starring Richard Widmark and Joanne Dru, produced by Stanley Rubin and directed by Robert Parrish.

THE STARS AND STRIPES FOREVER, Technicolor, starring Clifton Webb, Ruth Hussey, Debra Paget, and Robert Wagner, produced by Lamar Trotti and directed by Henry Koster.

In addition to the 18 new productions, 20th Century-Fox will re-release two films of previous years during the July-December period. The pictures are "To the Shores of Tripoli," and "The Black Swan," both in color by Technicolor.

Loop House Reserves Seats

Eitel's Palace theatre in Chicago, following the practice of the Radio City Music Hall in New York, is putting some sections of the mezzanine on a reserved seat basis for matinees, between 11:30 A.M. and 4 P.M., and evenings between 7 and 9 P.M. Reservations can be made by mail or phone.

Members of the motion picture industry this week looked to the *Wall Street Journal* to publish a second article to correct what was generally regarded as an unwarranted and injurious emphasis on theatre closings in a report published last week.

In a Page One "News Roundup" in its issue of June 27, the *Wall Street Journal* described "the epidemic of theatre darkenings" across the country and quoted a number of exhibitors as blaming their troubles on television. Individual industry members protested immediately and called for a closer examination by the newspaper of the types of theatres closed and their relative importance to the industry as a whole.

Wall Street Journal officials were said to have been impressed by industry contention that many of the closings were overdue and that undue emphasis had been given by the article to the shutting of other theatres, such as the 3,400-seat Oriental in Chicago which, even in good times, was recognized as a "problem" operation by a succession of exhibitors. And, it was further pointed out, despite the Oriental's record, new operators only last week were reported to be negotiating to take it over and reopen it.

In the view of film men, the *Wall Street Journal's* stress on small borderline theatre closings gave the impression that the same fate awaited other theatres and that actually there were few or no prosperous large circuit operations remaining, especially in areas which were serviced by television.

The film men pointed out that the facts are just the opposite—that historically successful circuit and individual theatre operations are not closing up and going out of business.

"Many of the closed theatres," one disturbed industry member remarked, "never should have been in business in the first place. The traditionally good operators still are going strong—remodeling and refurbishing their properties, some building new theatres to keep up with population shifts, expanding into the drive-in field and equipping their houses with large-screen television. And when they get the product, they never fail to demonstrate there is still an amazing volume of business to be done."

Referring to these "traditionally good operators," the industry member said the *Wall Street Journal's* article was "very much in error in failing to report on them. They are the backbone of the industry. Not one of them gets a quote."

Plans Tennessee Drive-in

Mid-Tennessee Amusement Company has contracted for the construction of a 500-car drive-in near the Arnold Engineering Development Center at Tullahoma, Tenn.

State Dep't. Film Program Is Cut 34%

WASHINGTON: The State Department's film program will be reduced 34 per cent for the year starting July 1 under the schedule of cuts which Congress is almost certain to approve for the entire International Information Administration.

The film section's reduction to operating funds totaling no more than \$7,000,000, represents the heaviest cut of any section in the Overseas Information program.

The Administration had asked for \$133,272,914 for the entire program, but the House and the Senate appropriations committee voted only \$86,575,000. The Senate passed the bill late last week, increasing by almost \$2,000,000 the funds for the entire program but specifying that the increase should be used for educational exchange activities.

The House Appropriations Committee, the House itself and the Senate Appropriations Committee had all voted to eliminate \$4,658,000 requested by the department for a new program of propaganda films to be produced in Asia, Africa and the Near East for local theatrical distribution.

The House Appropriations Committee, however, had voted the full \$10,600,000 asked by the film section for its regular documentary film program, but the House, and Senate Appropriations Committee, in reducing still further the total for the entire program, made necessary an undetermined cut in this regular film budget, too.

According to the State Department, reductions will be applied so as to cut the press service only 16.7 per cent, radio 27.2 per cent, information centers 22.6 per cent, and educational exchange 19.1 per cent.

Famous Players Completes New Building Program

TORONTO: With the opening of the new Paramount theatre in Edmonton in the near future, Famous Players Canadian Corporation will complete its present program of theatre construction, J. J. Fitzgibbons, president and managing director, announced this week in a letter to shareholders accompanying the regular quarterly dividend payment. Walter Wilson, for many years manager of the Capitol in Toronto, will manage the new house and will be succeeded in the former theatre by his son, William Wilson. Acting on a suggestion from a shareholder at the annual meeting, Mr. Fitzgibbons' letter also included a brief description of some of the outstanding new product soon to be seen at Famous Players theatres. Included in the list of 20 pictures were Paramount's "Son of Paleface," RKO's "The Story of Robin Hood," Columbia's "Walk East on Beacon," MGM's "Scarapouche" and 20th Century-Fox's "Lydia Bailey."

HONOR TENNESSEE EXHIBITOR



TESTIMONIAL TO THE CHIEF of a circuit, Colonel W. F. Ruffin, marking his 25 years as theatre owner and operator. It was tendered him at the Cottonland Restaurant, Covington, Tenn., and attended by many of his friends in politics and from distribution. H. F. Whaley, manager of the Varsity, Martin, Tenn., was chairman, and T. W. Young, 20th-Fox Memphis branch manager, was toastmaster. It was sponsored officially by managers and office personnel of the Ruffin Amusement Company. In the group above are: A. E. Chadwick, executive vice-president of Motion Picture Advertising Service, New Orleans; Mr. Young; Mr. Ruffin; Frank Carter, Warner Memphis branch manager; Howard Nicholson, Paramount branch manager there, and Allison Simonton, owner-editor of the "Covington Leader."

NPA Clarifies Definition Of "Installation" Work

The National Production Authority in Washington last week ruled that a theatre or other project must be at least a year old before the owner can take advantage of the special allowance of materials for installation work. Under an NPA order providing minimum allotments of steel, copper and aluminum for maintenance, repair and operating work, there is a special allowance for new installation work. This allowance is 10 per cent of the quarterly MRO quota, or \$1,000, whichever is greater. The MRO quota is the amount of materials actually used for maintenance, repair and operating work in the average 1950 quarter. Until now, the regulation has been vague as to how soon the installation allowance may be used after a new building has been completed.

Warner Theatres Shift New York State Houses

The transfer of supervision of seven Warner Brothers theatres in the western New York district to the Pittsburgh zone, as well as the sale of five Elmira and Medina houses to the newly formed 153 Corporation, was announced this week by Charles A. Smakwitz, Warner zone manager in Albany. Effective July 15, Moe Silver, Pittsburgh zone manager, will take over supervision of the circuit's houses in Olean, Hornell and Jamestown. The 153 Corporation purchased the Regent, Strand and Kenney in Elmira and the Park and Diana in Medina. Mr. Smakwitz will supervise the circuit's 10 houses in Albany, Troy and Utica from his offices in Albany. The shakeup was said to have left the status of

Ralph Crabil, Warner district manager in Elmira, in need of clarification, but a spot probably will be found for him elsewhere. A staff of four, comprised of Mr. Smakwitz, a secretary, booker Larry Lapidus and exploiteer Gerry Atkin, remain in the Albany office.

Dipson in New Circuit In Upper New York State

Formation of the 153 Corporation and the purchase of five theatres in Elmira and Medina, N. Y., has been announced jointly by William Dipson, executive vice-president of Dipson Theatres; John Griswold Osborne, Wheeling, W. Va., and David Mandeville, Jr., and Fred Schweppe, both of Elmira. The Elmira theatres, all former Warner houses, include the Regent, Strand and Kenney. The latter is the largest in Elmira and present plan calls for remodeling it at a cost of \$175,000. In Medina, the company has taken over the Park and the Diana, also formerly Warner houses. Mr. Dipson announced the company plans to install large-screen TV in practically all key cities. Negotiations are reportedly under way for the new firm to take over other Warner theatres in the Utica-Troy-Albany zone.

"Happy Time" for Music Hall

Columbia's "The Happy Time," the Stanley Kramer Company production starring Charles Boyer and Louis Jordan, will have its world premiere at Radio City Music Hall in New York City following the completion of the run of MGM's "Ivanhoe," the next attraction at the showplace. "The Happy Time" will be the first Columbia picture to play the Music Hall in two years.

People in The News

HARRY M. KALMINE, president and general manager of Warner Bros. Theatres, has accepted the post of chairman of the home office division of the film industry's drive on behalf of the Joint Defense Appeal. The campaign is sponsored by the American Jewish Committee and the Anti-Defamation League of the B'nai B'rith. **LEON GOLDBERG** of Universal and **EDWARD L. FABIAN** of Fabian Theatres are co-chairmen of the industry drive.

GUTHRIE F. CROWE, president of the Kentucky Association of Theatre Owners, has been nominated by **PRESIDENT TRUMAN** to be a District Judge in the Canal Zone. Mr. Crowe was recently appointed state chairman of the United Negro College Fund campaign.

GEORGE JESSEL, Twentieth Century-Fox producer, has announced that he will terminate his 10-year association with the company in the fall, and go into independent film production.

RICHARD DE ROCHEMONT, former executive producer of the March of Time, has joined Transfilm, Inc., as producer.

FRANK BOUCHER, for the past 12 years general manager and a partner in the K-B Theatres circuit in Washington and Maryland, has resigned and sold his interests. He will announce his plans after a vacation.

REGINALD ARMOUR, representing Republic in the Far East, has been appointed manager of continental Europe and the Near East, according to **RICHARD W. ALTSCHULER**, president of Republic Pictures International Corp.

NATE J. BLUMBERG, president of Universal, and **MILTON R. RACKMIL**, Decca Records president, were scheduled to return from the coast this week and attend the annual meeting of Universal stockholders next Tuesday at Wilmington, Del.

CARL-GERHARD WALLMAN, RKO Pictures general manager in Scandinavia, has been appointed sales manager for Europe and the Near East with headquarters in Paris. He succeeds **ELIAS LAPINERE**.

Warners Name Anderson Midwest District Chief

Art Anderson, acting prairie district manager for Warner Brothers, has been promoted to the post of midwest district manager, succeeding **Harry A. Seed**, who has been granted an indefinite leave of absence due to ill health. Mr. Anderson will make his headquarters in Chicago. It also was announced by **Ben Kalmenson**, vice-

ARTHUR L. MAYER, former executive vice-president of the Council of Motion Picture Organizations, has returned from Europe where several film deals are being worked out by his distribution company of **Mayer-Kingsley, Inc.**

NIKITAS DIPSON, head of the Dispon circuit at Batavia, N. Y., is planning to spend the summer in Athens, Greece, with **Mrs. Dipson**.

FRANK M. SINATRA, manager of the Walter Reade circuit's Strand theatre at Perth Amboy, N. J., has resigned to enlist in the Air Force. **EVERETT WALSH** has been appointed executive art director of Columbia.

SPENCER TRACY was elected the first honorary president of the Boys Town National Alumni Association at its first meeting held at Boys Town, Omaha, Neb., this week.

MILTON SILVER, director of advertising-publicity for Souvaine Selective Pictures for the past year, completes his 10-picture special assignment and leaves the company July 11. During his stay with Souvaine, he organized the complete advertising-publicity setup for the company, including accessories, trailers and screening schedules.

GEORGE ALTMAN, president of Mavety Film Delivery, Toronto, is head of the current copper salvage and scrap metal drive to raise funds for Variety Club's Vocational Guidance School for Handicapped Children.

THEODORE FLEISHER, president of Interstate Theatres Corporation, and **HERMAN MINTZ**, film industry attorney, have been elected trustees of the Children's Cancer Research Foundation of Boston.

LARRY RITZKA and **LOU CONSKY** have been elected to the board of Directors of the Motion Picture Theatres Association of Ontario.

president in charge of distribution, that the Minneapolis branch office has been returned to the midwest district, which now comprises the Chicago, Detroit and Milwaukee branches as well. **Hall Walsh** has returned from a leave of absence to resume his duties as the company's prairie district manager, with headquarters in St. Louis. Other prairie district branches include Des Moines, Kansas City and Omaha. Other areas remain unchanged.

Controls Bill Exempts All Film Rentals

WASHINGTON: A controls bill which included the amendment ending wage and salary controls in the motion picture industry was passed by the House last week, but the provision was killed later by House-Senate conferees.

The conferees did, however, keep another House provision which would end these controls on firms employing eight or fewer workers and it is thought that this would probably cover most small, independent theatres.

President Truman signed the control law Monday, just a few hours before it was due to expire. In the new measure, film admissions and rentals continue to be exempted from price controls.

The House originally voted to end wage and salary controls while acting on an amendment to legislation extending the Defense Production Act. The first price control law exempted from price control any rates charged for film rentals and admissions, newspapers, books, magazines, radio and TV programs, outdoor advertising and similar services. The law did not, however, exempt wages and salaries in these industries.

The Wage Stabilization Board and later the Salary Stabilization Board conducted investigations as to whether wage and salary controls should be lifted from these industries, but they never came to any decision, and the controls have stayed in effect. Unions in the industries have urged that their wages and salaries be freed from control.

Salaries for talent workers have been governed by a letter from the Wage Board which lets the studios follow their traditional talent salary policies.

MGM Will Release Six in September and October

MGM will release six pictures in September and October, three of which will be in color by Technicolor. **Charles M. Reagan**, general sales manager, announced this week. Heading the three September releases will be "The Merry Widow," Technicolor, and starring **Lana Turner** and **Fernando Lamas**. This will be followed by "You for Me," starring **Peter Lawford**, **Jane Greer** and **Gig Young**, and "My Man and I," starring **Shelley Winters**, **Ricardo Montalban**, **Wendell Corey** and **Clair Trevor**. The first October release will be "Because You're Mine," Technicolor, starring **Mario Lanza**, **Doretta Morrow** and **James Whitmore**. This will be followed by "Sky Full of Moon," starring **Carleton Carpenter**, **Jan Sterling** and **Keenan Wynn**, and "Everything I Have Is Yours," Technicolor, starring **Marge and Gower Champion**, the dancing team, and **Dennis O'Keefe**.

Majors Sign Agreement On Music Royalties

Almost all major companies now have signed the agreement reached some months ago for payment of film music performance royalties for the two-year period following entry of the Ascap Federal consent decree. The decree prohibited Ascap from collecting royalties directly from theatres.

Negotiations are scheduled to open soon on licensing arrangements between Ascap and the companies for the future but little progress is expected during the summer months. It had been agreed previously that the royalty for films of the licensed companies which may be used on television will be at the same one-time rate for each exhibition as that prevailing for use of non-film music on TV.

While this could not be confirmed with Ascap officials, it was understood that the Ascap cut for the past two years came to about \$1,500,000. Prior to the consent decree, Ascap collected approximately \$1,200,000 from the theatres, but this included a 25 per cent collection charge which has now been eliminated. Warner, MGM and Paramount, the three largest music-users, paid about five-eighths of the total royalties, it was understood.

Elmo Lincoln Dies

Elmo Lincoln, 63, veteran screen actor, died after a heart attack June 27 in Hollywood. Mr. Lincoln, whose real name was Otto Elmo Linkenhelt, played in "Birth of a Nation," the first Tarzan films and in recent years had a wide variety of character roles.

Ernest Marks

Ernest Marks, 74, credited with having been one of the first to bring motion pictures to Canada, died recently at his home in Oshawa, Ont. He retired about 10 years ago from the operation of the Oshawa house which bears his name.

Roy N. Sackett

Roy N. Sackett, 68, a retired member of Eastman Kodak Company's motion picture film department, died June 20 in Rochester. Mr. Sackett joined Kodak in 1906 and retired in 1951.

Thomas James O'Rourke

Thomas James O'Rourke, 64, veteran New Brunswick theatre owner, died recently at his home in Minto, N. B., after a heart attack.

Alfred P. Knopf

Alfred P. Knopf, 73, president of the Hill Top Amusement Company, Louisville, died June 21 at Kentucky Baptist Hospital in that city.

Nashville Manager Resigns

Russell Parham, manager of Crescent Amusement Company's Princess theatre in Nashville for more than 20 years, has resigned with plans to construct a drive-in theatre near the Veterans Hospital in Nashville.

IN NEWSREELS

MOVIE TONE NEWS, No. 53—Man in the street discusses elections. France honors Louis Braille. Walking Towers fete in Italy. Trailer city for H-bomb workers. Beauties pose for press. Diving youth. Korea POW's re-screened. Colorado governor greets film stars. Miss Universe. Acheson in London. Berlin. Weight lifting, track, racing.

NEWS OF THE DAY, No. 287—Republican nominations drives. International beauties. Religious festival in India. Queen Elizabeth at horse show. Florida mermaids. Bullfight.

NEWS OF THE DAY, No. 288—U. S. political pot keeps boiling. Kojé prisoners choose sides. Rioting in Tokyo. Miss Finland named world beauty queen. Tax chief takes office. Track, water skiing.

PARAMOUNT NEWS, No. 90—Canada's fight to save a forest. Louis Braille honored. Gen. Ridgway in Germany. Acheson given Oxford degree. Young America awards. Diving.

PARAMOUNT NEWS, No. 91—Jet war plane with a brain. Vice-President's stepdaughter weds. Red riots in Tokyo. Acheson in Berlin. Track.

TELENEWS DIGEST, No. 288—Gordon reports on atomic arms. Yalu bombing debated. Black Watch regiment in Korea. Crickets invade Nevada town. Man against rapids. Olympic swimming.

TELENEWS DIGEST, No. 27A—Raw materials crisis in the U. S. Attempted Rhee assassination. Houston battles polio. Miss Universe. Unusual Dodger roster. Track.

UNIVERSAL NEWS, No. 573—No-Man's-Land in Germany. Louis Braille honored. Amphibious cargo carrier. Col. Frank Gabreski cited. World beauties. Bicycle polo. Water skiing.

UNIVERSAL NEWS, No. 574—Miss Universe. Tax commissioner sworn in. New Lockheed plane. Weight lifters. Olympic track and field trials.

WARNER PATHE NEWS, No. 92—Democrats battle for delegates. Korea ammunition dump explodes. Oxford honors Acheson. Ridgway in Germany. Louis Braille honored. Will Rogers highway dedicated. Fashions. Mermaids.

WARNER PATHE NEWS, No. 93—Firemen fight Brooklyn fire. Battle for Texas delegates. French veterans in pilgrimage to Lourdes. Acheson in Berlin. Will Rogers highway. Jet car. Soap box derby. Olympic trials.

Court Rejects Trust Suit

New York District Court Judge Samuel Kaufman last week rejected an \$8,500,000 treble damage anti-trust suit filed by the Metropolitan Theatres Company. The court took exception to the "characterizations, lectures and unnecessary evidence" contained in the 51-page brief and asked for a simple, more concise complaint. The suit named 42 defendants including the major distributors and affiliated and unaffiliated theatre circuits.

RKO Schedules "Kong" Openings Nationwide

RKO announced this week that July and August area premieres for "King Kong" have been set for the entire country, following its successful engagements in Cincinnati, Cleveland, Pittsburgh, Detroit and Indianapolis. The new engagements will be accompanied by the same type of blanket TV promotion which was used in the early engagements. The campaign, under the direction of Terry Turner, exploitation chief, includes a 10-day TV saturation program using spots and tie-in announcements, as well as radio, heralds and cooperative advertising. The picture opens this month in Philadelphia, Boston, Buffalo, Albany, New Haven, Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, Denver and Washington. August openings will be in Memphis, Chicago, Milwaukee, Minneapolis, Sioux Falls, New Orleans, Atlanta, Dallas, Oklahoma City, St. Louis, Kansas City, Des Moines, Omaha, Charlotte and towns throughout Canada.

Beverly Hills to Mark "Will Rogers Week"

Mayor David Tannenbaum of Beverly Hills has proclaimed the week of July 7 as "Will Rogers Week" in honor of the world premiere of the Warner film, "The Story of Will Rogers," scheduled for the evening of July 10 at Warners' Beverly theatre. The mayor's action was requested by the city's chamber of commerce because of the great number of friends of the late humorist in Beverly Hills and because of the fact that Mr. Rogers had served as honorary mayor. The film, in color by Technicolor, stars Will Rogers, Jr., as his father, and Jane Wyman. It was produced by Robert Arthur and directed by Michael Curtiz.

NEW TRADE SHOW DATE For

WARNER BROS. THE STORY OF

WILL ROGERS

color by **TECHNICOLOR**

FORMERLY JULY 11th

NEW DATE:

JULY 16th

TIMES AND PLACES SAME AS PREVIOUSLY ANNOUNCED

The National Spotlight

ALBANY

Michael Zala is working as manager of Harry Lamont's Overlook drive-in, Poughkeepsie. . . . Henry Schlitenhart, Fabian Theatres chief auditor, came here for the telecast of the Maxim-Robinson light heavy-weight championship bout at the Grand. He helped Manager Paul Wallen on details. The telecast attracted a capacity audience of 1,500 at \$2.98. . . . The Warner Club, consisting of the circuit's area theatres employees and the exchange staff, held its annual outing. . . . Raymond Lehr resigned as assistant to Stanton Patterson at the Leland. . . . Lou Rapp, manager of Fabian's Erie, left on vacation. . . . Saul J. Ullman, up-state Fabian general manager, attended the wedding in New York of S. H. Fabian's daughter.

ATLANTA

Mrs. Arthur C. Bromberg, wife of Arthur C. Bromberg, president of Monogram Southern Exchanges, died June 25. . . . On the row visiting: Gault Brown, Hollywood, Madisonville, Tenn.; Bill Youbough, Hartwell, Ga.; E. P. Clay, Clay's theatres in Georgia; P. J. Gaston, Griffin, Ga.; W. R. Roswell, Greenland, Greenland, Greensboro, Ga.; John Thompson, Gainesville, Ga.; Tommy Thompson, Martin and Thompson theatres in Georgia; Herman Abrams, Lumpkin, Lumpkin, Ga.; Walter Morris, Pike, Knoxville, Tenn.; and Dusty Rhodes, Montgomery drive-in, Savannah, Ga. . . . Nat Williams, president, Interstate Theatres, Thomasville, Ga., has announced that he closed his Shaw theatre, Quincy, Fla. . . . Eddie B. Tomberlin, of the Pike theatre, Troy, Ala., has announced that his company has taken over from Wilby-Kincey Theatres the Enzor theatre in Troy, Ala. . . . Louis Rosenblum, theatre owner in Alabama is better. . . . George S. Owen has opened the Opp Drive-in, Opp, Ala. The Wales drive-in, located at Lake Wales, Fla., also has opened.

BOSTON

Ernest Emerling, Loew's circuit's publicity head, made a brief visit to town to oversee the Robinson-Maxim fight on Loew's State screen and attended a luncheon at the Town House for the film critics, at which he talked about forthcoming Metro product. . . . Interstate Theatres Corporation's newest Manager's Exploitation Contest for July and August is under way, headed by general manager James F. Mahoney and the district managers. . . . John Diefenbacher is the new managing director of the Translux, brought on from New York's 60th Street Theatre. One of his assistants is Raphael Sandlow. Another is Edward Abramhoff of Roxbury. . . . Mrs. H. E. Haff, co-partner of the Champlain theatre, Swanton, Vt., died recently. Howard Bliss will continue to operate the house. . . . A new drive-in for

350 cars is under construction in Colchester, Vt., for the Bernardini brothers, Al and Frank, to be called the Mountain View drive-in.

BUFFALO

Robert T. Murphy and Sam Yellen of the Century, and George H. Mackenna of the Lafayette, motored up to the Warner theatre in Erie the night of the Robinson-Maxim battle to see how the big screen TV works in the theatre. It is understood the Century has large TV screen equipment all ready to be installed and may be ready for Fall. . . . G. F. Patar of the Niagara Hardware & Tool Co., is building a new drive-in on the Transit Road near Lockport and which soon will open. Mr. Patar also operates the drive-in at Gasport, formerly owned by Walter Dion. . . . Eddie Meade of the Shea theatres escorted model, Mary Jo Devlin, around to the radio stations at which time to aid in the promotion of "Lovely To Look At." She was featured in a fashion show. . . . Bob Crosby was in town at the head of a revue on the Paramount stage.

CHICAGO

Negotiations reportedly underway between Connie Pappas, of the Towne Theatre, Milwaukee, and Randolph Bohrer, lease-holder of the downtown Oriental here, for Pappas to take over operation of the Oriental. . . . The Institute of Design, a division of the Illinois Institute of Technology, made its first annual "audio-visual communications award" presentation at a cocktail party. . . . The ceiling of the Chicago theatre marquee is scheduled for replacement and a new set of front doors is to be installed. . . . The Piccadilly is experimenting with a single

feature showing of "Lydia Bailey." The Schoenstadt house, which ordinarily runs double, will play other big pictures single if the experiment is a success. . . . K. L. Madsen's Duchess Theatre, New Windsor, Ill., closed. . . . The Clark theatre scheduled a Western Week, seven days of western pictures, to start July 14 and run through July 20. . . . The Rex, Rockford, Ill., and Kendall, Farmer City, Ill., announced that they would shut down for two and one weeks, respectively. . . . B. & K. are showing the Robinson-Maxim fight pictures, distributed here by Lippert Pictures, in the downtown Roosevelt and United Artists, as well as in a large number of the circuit's neighborhood houses.

CINCINNATI

Following a big area saturation campaign, "King Kong," dualied with "The Leopard Man," did a terrific \$22,000 at the RKO Palace, or twice the established house average, and is getting big money on its move-over week at the RKO Lyric. . . . The Town and Country Drive-In Theatre, at Jackson, has contracted for 14 Paramount first run pictures, none of which have been shown in Jackson, nor will be shown until completion of the drive-in runs. . . . The RKO Albee Theatre will play the Jackie Gleason show for three days opening July 25, this being one of the six cities into which the show has been booked. . . . The Palace theatre, in nearby Hamilton, Ohio, has made a slight price reduction by inaugurating "Two-bits Nights" on Wednesday's and Thursdays, when the admission is 25 cents.

COLUMBUS

Amusement ad rates in the Columbus Dispatch will advance to 33 cents per line daily and 36 cents per line Sunday, effective October 1. Present rates are 32 cents daily and 34 cents Sunday. . . . Boxoffice pickup was noted at RKO Grand with a four-day hold-over of "King Kong" and a week's move-over at Loew's Broad for "Pat and Mike." . . . Ohio exhibitors were invited to a special trade screening of "Ivanhoe" at the World here. . . . North Hi drive-in expects to increase its car capacity from 700 to 720 soon. . . . The Ohio film censor board was to view "The Miracle." . . . Ten local neighborhoods played first run showing of "The Clouded Yellow" and "Brave Warrior."

CLEVELAND

Arthur Ehrlich, Warner booker, suffered a heart attack in the office and was taken to Mt. Sinai Hospital. . . . Charles C. Dear-douff, who completed 30 years as MGM resident exploiter in 1950 when he retired, died. . . . Mrs. Margaret Brown, curator of education for the Cleveland Museum of Art succeeds Mrs. Florence Craig as president

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WHEN AND WHERE

- July 28:** IATSE, general executive board meeting, Nicollet Hotel, Minneapolis, Minn.
- August 2, 3:** IATSE district conventions, Nicollet Hotel, Minneapolis.
- August 4-8:** IATSE, 41st International convention, Nicollet Hotel, Minneapolis.
- September 1-5:** Annual convention, Western Theatre Owners, Feather River Inn, Blairsden, Calif.
- September 30-October 1:** Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.
- October 6-10:** 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.
- October 20-22:** Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

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of the Motion Picture Council of Greater Cleveland. Other newly elected officers are: vice president, Virginia Beard, head of the Film Bureau of Main Public Library; secretary, Ruth Thompson of Young America Films; treasurer, Mrs. E. V. Burt of Lakewood P.T.A. . . . Byron Waltz, formerly of Davenport, Iowa, is new United Artist booker. . . . Jack Share, U.A. salesman, has been appointed city salesman, with Tony Fourssee succeeding him in the Toledo territory.

DENVER

George Mayo, RKO booker, slipped and fell at home, breaking a wrist and a rib. . . . George Montgomery and others will be in for the world premiere of "Cripple Creek" at the Paramount July 10. . . . R. A. Daniels, operating in Tatum, N. M., is building a 300-car \$40,000 drive-in there, to be opened August 15. . . . Walter Houser, owner of the La Fay, Lafayette, Colo., and Carmen Romano, owner the Rex, Louisville, Colo., are building a 250-car drive-in between the two towns. . . . U. A. Kane has opened his new 500-car Rocket drive-in at Las Cruces, N. M. . . . Mitchell Kelloff has opened his new Spur, La Veta, Colo. This replaces the Chief. . . . Tom Murphy has opened his new 330-car drive-in, the Trail, at Clayton, N. M., it is being managed by his brother, William Murphy. . . . D. L. Wallin, San Jon, N. M., recently sold the Ute to R. A. Finkel, who has rebuilt the theatre, and renamed it the State.

DES MOINES

Dale H. McFarland, assistant to the president of Tri-States Theatre Corp., has resigned to become manager of the Greater Indianapolis (Ind.) Amusement Co., which operates four large theatres in downtown Indianapolis and is affiliated with theatre companies in Denver, Louisville, Terre Haute and Evansville, Ind. . . . One of the worst storms in Iowa's history caused hundreds of thousands of dollars in damage to property in Iowa and demolished two drive-in theatres. They were the Chief, one-half mile west of Estherville and the Lakeland, near Milford. Jim Travis, owner of the Lakeland, was also owner of a drive-in at O'Neill, Neb., which just the week before was demolished by a storm there. . . . Tri-States employees held an outing. . . . The American Theatre at Corning observed its 25th anniversary. . . . H. E. Rehfield celebrated his 24th anniversary at the Iowa in Bloomfield. . . . Marvin Llewellyn of Nebraska City, Neb., is the new manager of the Strand in Marshalltown.

DETROIT

Palms is enjoying above average business with "King Kong" now in its third week. . . . Excellent weather has pushed boxoffice receipts at local drive-ins over average. . . . Dave Idzal, managing director of the Fox announced that Jackie Gleason, will appear on the Fox stage for one week, beginning July 18. . . . Ernest T. Conlon, executive secretary of Allied Theatres of Michigan will speak on "The Value of the Motion Picture Theater to Business" at an exhibitors' meeting in Traverse City, Mich. . . . Jack Susami, former owner of the Hazel Park theatre is replacing Mickey Zide as

ELMER LUX LONG A LEADING BUFFALO LEGISLATIVE LIGHT

BUFFALO: Elmer F. Lux, general manager of Darnell Theatres, with headquarters in the Walbridge Building, here is an industry figure whose extra curricular activities reflect beneficially on the motion picture business.

Mr. Lux now is president of the Buffalo City Council, on which he has served several years.

As a young man, he worked in several Buffalo theatres in various positions, including usher. In 1921 he became a member of the local Fox branch sales staff and in 1923 joined Pathe in a similar capacity. From 1926 to 1947 he was associated with RKO Radio Pictures, becoming branch manager in Buffalo.

Mr. Lux is a member of many civic, social and fraternal organizations in Buffalo, including the Rotary, Greater Buffalo Advertising, Variety, Buffalo Athletic and Elks clubs. He also is a member of the Eagles, the Moose, the American Automobile Association, of which he is a director; the Polio Foundation, the American Cancer Society and Buffalo Bill Tent, Circus Saints and Sinners. He is a past chief barker of Tent 7, Variety Club, and is a national canvasser of Variety Clubs International. He always has been active in support of the work of the Cerebral Palsy Clinic at the Children's Hospital, supported by the Tent. He has been very active in all fund drives for the past 25 years, including the Community Chest, Red Cross, Polio, Cancer and Cerebral Palsy. At the moment he is one of the ardent workers in the



ELMER F. LUX

Cerebral Palsy drive in western New York. While councilman-at-large in the Common Council of the city of Buffalo from 1948 to 1951, Mr. Lux was chairman of the Legislative, Civil Service and Airport Committees. He also was chairman of the Special Paving Committee which recommended after extensive study the street re-surfacing program embarked upon in 1950. He was elected president of the City Council and will serve until December 31, 1955.

booker at Columbia. . . . Extensive landscaping is being done to the Bel-Air drive-in operated by Charles Komer and Adolph and Irving Goldberg of Community Theatres. . . . Adolph Goldberg, Chief Barker of the Detroit Variety Club, announced plans for building the "Hollywood Dream House" which will be raffled with proceeds going to the Variety Heart Fund.

HARTFORD

The Hartford Theatre Circuit has closed its 750-seat first-run foreign film house, the Art, for the summer. Loew's Poli-New England Theatres has a new policy of Friday through Sunday performances at the Globe, Bridgeport. . . . Mrs. Fred R. Greenway, wife of Loew's Poli-Palace, Hartford, manager, has returned to the Greenway home, following long hospitalization. . . . Leonard Sampson, Robert Spodeck and Norman Dialek have reopened their Fine Arts theatre, Westport, Conn., following extensive remodeling. . . . Bernard Menschell and John Calvocoressi of the Community Amusement Corp., Hartford, have filed an application with the State Police Department to build an open air theatre at Bolton, Conn. . . . Edward A. Smith, managing director of the Paramount theatre, Springfield, Mass., is back at his desk, after a long illness. . . . Barney Tarantall, partner

in the Burnside, East Hartford, Conn., has returned from an extended southern vacation trip. . . . Sperie Perakos, general manager, Perakos Theatres Circuit, New Britain, Conn., has returned from a week's stay in Detroit.

INDIANAPOLIS

George Reef, formerly with Alliance in Terre Haute, has taken over the Hippodrome, Sheridan, from Mrs. Hilda Long. . . . Bill Carroll, secretary of Indiana Allied, and Marc Wolf, director, were to confer with State Fair board on plans for a motion picture exhibit at the 1952 Fair. . . . Mr. Carroll will attend the Mid-Central Allied meeting at Peoria, Ill., July 8. . . . The Mallers circuit has closed the Centennial at Warsaw. Quimby Theatres also have shuttered the Embroid at For Wayne, but it will be reopened soon by Alliance.

KANSAS CITY

The second week of above-normal temperatures, saw a sharp upturn in attendance at air conditioned neighborhood theatres. . . . Fox Midwest's midtown Warwick theatre, that operated as an art theatre for several months, has been returned to its former role of family theatre, with a

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double bill. . . . Rudy Hoeschulte, formerly with Fox West Coast at Long Beach, is the new manager of the Warwick, succeeding Robert Hockensmith. . . . J. A. Becker, head of Associated Theatres, Inc., of Independence, Mo. has applied for a permit to build a drive-in near Kansas City. . . . The four Fox Midwest firstruns, Fairway, Granada, Tower and Uptown, held a "Kiddies' Surprise," a sneak preview of a feature and for cartoons, Saturday morning.

LOS ANGELES

George Ingham has been elected executive secretary of the Film Row Club to succeed Saul Mahler. . . . The Cinema Park drive-in, Phoenix, is the subject of an article in the July issue of *Holiday Magazine*, in which this ozoner is named as one of the most best open air theatres in the U. S. . . . The Academy theatre has closed. . . . Warner shorts subject Sales Manager Norman Moray flew in from New York for a series of conferences at the studio. . . . Hap Simpson has resigned as manager of the Strand, Long Beach, and has assumed the same position at the Atlantic, Long Beach. . . . Paramount has announced a new zoning and clearance for this exchange area beginning with "The Greatest Show On Earth." Visiting exhibitors seen on our row were Mr. and Mrs. Joe Markowitz, Encinitas; the Milton Smiths, Santa Paula, Dode Samuels, Carlsbad; and Bob Dunnigan, Blythe.

LOUISVILLE

E. L. Ornstein of Ornstein theatres, Marengo, Indiana, has announced the appointment of James Harpe of Cloverport, Ky., as manager of his new Ace theatre, Brandenburg, Ky. Prior to his appointment, Mr. Harpe was a projectionist at the Rio theatre, Rockport. . . . J. E. Elliott, Jr., of Hodgenville, Ky., has relinquished his interest in the Cardinal theatre, Hodgenville. . . . Both the West End and the Cozy theatres, subsequent run neighborhood houses controlled by the Switow Amusement Co., here, have advertised new prices of 25 cents for adults and nine cents for the children. . . . Alfred P. Knopf, 73, president of the Hill Top Amusement Company, died at the Kentucky Baptist Hospital. . . . Out of town exhibitors seen on the row included: George Lindsay, Lindsay, Brownsville, Ky.; C. C. Simms, Lebanon drive-in, Lebanon, Ky.; Morris Smith, Valley, Taylorsville, Ky.; Raymond Edwards, Family drive-in, Somerset, Ky.; and R. L. Gatrost, Victory, Vine Grove, Ky. . . . C. E. Yarnell is managing the Sanders Theatres, Campbellsville, Kentucky.

MEMPHIS

The New Lincoln drive-in, Memphis all Negro theatre, has begun a series of Saturday night stage shows. . . . Memphis theatres have abandoned the student-ticket plan inaugurated last February. Eight of the original 22 theatres which took up the plan dropped it May 31 and the balance discontinued it June 30. . . . The record breaking drought and heat wave has hurt business in the mid-South. The drive-ins continue to do a "pretty good business," exhibitors say. . . . Among visitors on film row were: K. H. Kinney of Hughes, Ark.; Don

Landers of Harrisburg, Ark.; Joe Woolford of Calhoun City, Miss.; D. D. Spitzer of Jackson, Tenn.; Mrs. Margaret Key of Clarkton, Mo.; and J. C. Mohrstadt of Hayti, Mo.

MIAMI

Mark Chartrand reports results of the 'Big League' contest will be announced and awarded at a luncheon. . . . Charlie Whitaker, manager of the Paramount is on a flying vacation to Canada. George West has assumed responsibilities as acting manager. Edward Heller is assisting at the same theatre and has been active in arranging live monkeys and crocodiles for authentic lobby atmosphere for the run of "Tarzan's Savage Fury." . . . At a recent coaxial cable test for WTRJ's executives and technicians, officials of the Southern Bell Telephone Co., presented Mitchell Wolfson, proxy of WTVJ with a segment of the coaxial cable. . . . Lee Ruwitt, vice president and general manager of WTVJ offered the Dade County School Board the use of transmitter facilities of the station on a \$1 a year lease. Arrangement would save taxpayers an outlay of or about \$175,000 needed to provide their own facilities.

NEW ORLEANS

Drive-in operators making the rounds were S. E. Mortimore and Lyle Shiell, Skyvue; William Shiell and E. Jenner, Marro, La.; Jack O'Quinn, Echo, New Iberia, La.; E. M. Jones, St. Bernard, and F. G. Prat, Jr., Colonial. . . . The Peacock, renovated neighborhood, reopened under the new ownership of Mary and Mike Pisciotta. . . . J. L. Colligan reopened the Town in Hackberry, La. . . . A. B. Gilbeau, former exhibitor at Lake Catahoula, La., opened a new theatre in Jennings, La. He named it the Pat. . . . William B. Burrill, Royal, Clayton, La., will do the buying and booking for the Gay at Perriday, La. Exhibitors visiting were Ann Molzon, Labadieville, La., Al Morgan, Union Springs, Ala.; William G. Burrill, Royal, Clayton, La.; and Rev. C. T. Withers, East End, Baton Rouge, La. . . . Teddy Solomon closed his Clark, Natchez, Miss., temporarily due to a small fire. . . . Mrs. Grover Holland renamed her theatre in Bassfield, Miss., the Dixie.

OKLAHOMA CITY

Randolph Scott was in town. . . . The Criterion theatre at Shawnee, Okla., had a Ladies Nite. . . . The Hornbeck theatre, Shawnee, Okla., has a free show every Saturday morning for children. . . . James Rountree 16mm theatre in Mannsville, will have a show every Monday, Wednesday and Saturday night. Admission: 10 cents and 25 cents. . . . The Variety Club of Dallas, Texas, will sponsor two big shows in the Cotton Bowl July 4 and 5 for the benefit of the Valley Club Boys Ranch at Bedford, Tarrant County, according to Chief Barker C. A. Dolson.

OMAHA

The Gem theatre at Glenwood, Ia., owned by Byron Hopkins of Sidney, was destroyed by fire with the loss to building and equipment estimated at \$25,000. . . . At Shelby, Neb., Ollie Schneider, Osceola exhibitor, plans to open his Gem, which he purchased recently from Mrs. Anton Polonka of

Shelby. The theatre was damaged slightly by fire several months ago and Mr. Schneider is remodeling and re-equipping. . . . "Lydia Bailey" went well above average at the Orpheum and "Clash by Night" went above the RKO-Brandeis average. . . . Tri-states will start its theatre drive July 4 and managers of the circuit's houses in this area met with District Manager William Miskell to plan the campaign. . . . Plans are being discussed for another drive-in, which would make the fifth in the Omaha area.

PHILADELPHIA

Joe Engel, branch manager of Lippert Film Exchange, handling the English dialogue version of the Italian-made "Bitter Rice," with heavy hookings at drive-ins reported. . . . Dave Rosen's newly-opened independent exchange specializing in commercial films, takes on General Electric's industrial reel. . . . City Council in Wilmington, Del., preparing an ordinance setting up new license fees for all forms of business, including changes for theatres. . . . Weekly programs are being printed and distributed from house to house in Harrisburg, Pa., by Nick Todorov, manager of the Uptown. . . . George Kline, owner of the State, Boyertown, Pa., has donated the house on Sunday mornings to St. Columbkil's Catholic Church which is building a new edifice. . . . Anthony Mack, assistant manager of the Ace, Wilmington, Del., resigned. . . . Air-conditioning system and a new screen is being installed by Dr. Samuel Goldstein at his Paxtang, Paxtang, Pa. . . . Auditorium, Fleetwood, Pa., operated by Raymond Weida, showed "Pandora and the Flying Dutchman" as a benefit for the purchase of a community ambulance. . . . Church people joined with the theatres in Reading, Pa., to protest against curtailment of bus service on suburban lines. . . . John O. Hopkins, Jr., manager of the Hopkins, Wilmington, Del., took over booking the house himself. . . . Cecil Felt, partner in the Felt Theatres, independent theatre chain here, and Charlotte Fisher, were married. . . . Dr. Leon Levy, one of the heads of Official Films, was elected a vice-president of the Albert Einstein Medical Center. . . . The Walter Reade Atlantic drive-in, Pleasantville, N. J., added pony rides as a playground feature.

PITTSBURGH

The Stanley theatre got into the big money with a stage show built around Johnny Ray. . . . Warners put on a special screening of the "Winning Team" so that the cities would not have to be on hand when the epic opened on Independence Day. . . . John J. Maloney, MGM's district sales manager, also had a tremendous crowd for the special screening of "Ivanhoe" in the suburban Shady Side theatre. . . . Chief Barker William Finkel of Variety got civic and state dignitaries out for the official opening of Camp O'Connell. The Variety Club members turned out in large numbers.

PORTLAND

All first run houses have strong product to keep the money rolling into the boxoffice. . . . The Miss Portland Contest was held on the stage of the Bagdad theatre. . . .

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Oscar Nyberg is back at his desk at the Paramount Theatre after a vacation. . . . The Evergreen Theatres started a 15-week contest with the balance of the 450 National Theatres. . . . The Guild is getting ready to install a new air conditioning system. . . . Mrs. J. J. Parker has scheduled a trip to San Francisco. . . . Nancy Welch, assistant manager of the Guild and Century theatres off to Seaside for a vacation. . . . Herb Royster, manager of the Mayfair theatre was appointed chairman of the Shrine Activity Committee.

PROVIDENCE

Loew's State used tremendous newspaper space heralding the forthcoming screening of "Scaramouche." . . . The Carlton played to good houses when "The Rains Came" and "Leave Her to Heaven" were brought back. . . . The Palace Theatre, damaged by fire a couple of months ago, is being newly redecorated, and will reopen in the near future, although no definite date has been announced. . . . The Liberty, popular Broad street neighborhood house, is giving "Wild Rose" dinnerware to feminine patrons at all performances on Tuesdays and Wednesdays. . . . The Hollywood is another neighborhood theatre that is using dinnerware giveaways to stimulate business during the summer season, offering "Colonial" ware on Tuesdays and Wednesdays. These giveaway promotions are extremely popular in this section of the country, and it is a rare exception when they don't bring up box-office grosses to a gratifying extent.

SAN FRANCISCO

Leonard Massey took over the 200-seat Sierra, Loyalton, from Ross Jones. . . . The 450-seat Peralta, Oakland, operated by William Garren, closed June 21 and Garren's 699-seat Albany, Albany, in a bid for business, has gone on a policy of two-changes-a-week. . . . Herman Rosen, Royal Amusement Co., left here to return to Honolulu June 22. His visit here and in Washington, D. C. was for conferences with FCC on TV station application for the Islands. . . . Visiting the row was Phil Harris of the Visalia theatre, Visalia. . . . Lee Koken, RKO Theatres vending head, was in San Francisco visiting the Golden Gate Theatre, as a stop-over on his trip across the country. . . . "Scaramouche," at Loew's Warfield, has been predicted by Manager Boyd Sparrow to break the house record for regular price runs.

SEATTLE

"Tales of Hoffmann," which smashed records at the Music Box last winter, will return soon to that theatre at regular prices. "Scaramouche," will play the Music Hall. . . . "Ivanhoe," was trade screened at the Green Lake theatre. . . . While many sections of the country are blistering with heat waves, Seattle is enjoying cool weather good for motion picture business and vacations. New vacationers include Ray Gillespie, manager of the Venetian. . . . Evergreen President Frank Newman was in New York attending the Eidophor television demonstration sponsored by Twentieth Century-Fox. . . . Joe Marboe, veteran theatreman and manager of Chris Paulson's Denali Theatre in Anchorage, visited here.

ST. LOUIS

Mrs. Helen G. Ansell, wife of Louis M. Ansell, president of the Ansell Bros. Theatres and chairman of the board of the MPTO of St. Louis, E. Mo.; and So. Ill., died. . . . Warner Bros. Will Rogers Caravan appeared here and were featured in ceremonies at Chain of Rocks Bridge across the Mississippi in which U. S. Highway 66 was formally dedicated as the Will Rogers Highway. Governor Forrest Smith of Missouri was in attendance. . . . Anti-discrimination bills have been introduced to the St. Louis Board of Aldermen. The measures would make it a misdemeanor to exclude anyone from public places because of religion, race and color. . . . Jack Schafer, of Realart Pictures, here to see Edward B. Arthur of Fanchon and Marco, St. Louis Amusement Co. . . . Out state exhibitors in for visits included Joe Sikes, Springfield drive-in, Springfield, Ill.; Russell Armentrout, Louisiana, Mo.; and Harry Blount, Potosi, Mo.

TORONTO

George J. Forhan, Jr. manager of the Montcalm theatre, Hull, Que., is recuperating from an operation. . . . In selling "Faust and the Devil," an Italian picture, the Esquire, Brantford, ran a display announcement in Italian in the local paper. . . . Empire Theatre, Saint John, N.B., operated for many years by N. A. Vassiss and Alex Demerson has been taken over by A. I. Garson, maritime representative of the Odeon Circuit. The house will be closed for renovation. . . . Tom Dowbiggin, Paramount's Montreal manager, had a special insert placed in every program at an English-speaking Catholic prayer meeting in Montreal to publicize the showing of "My Son John." . . . Century theatre, Ottawa, is the second house to take on the William Rogers silver flatware give-away. . . . Roxy the newest theatre to be opened in Hamilton, has continuous performances from 9:30 a.m.

VANCOUVER

Jack Clark opened his new 400-seat theatre in Meadow Lake, Saskatchewan, which will replace his old Strand destroyed by fire some months ago. The new house is the Midway. . . . The Armond, a new theatre which will replace the old Star in Cranbrook in the Crows Nest Pass district of B. C., will be opened by the Blain family shortly. . . . The Blain interests also operate the Orpheum at Kimberly, B. C., four miles from Cranbrook. . . . Empire-Universal reports that boxoffice records were smashed on "Bend of the River" at Kelowna and Penticton. . . . Joe Millman who retired recently from Famous Players is on a trip to his native England. . . . Arthur Lorimer is in charge of the 3000-seat Orpheum during the absence of Ivan Ackery on a trip to Europe.

WASHINGTON

Sam Galanty, Columbia Mideast division manager, was in New York for a three-day division managers' meeting. . . . Annette Umansky, secretary to A. Julian Brylawski, Warner Bros., was married to Carl Allen Moffitt. Although she will resign her Warner Bros. position, she will retain her post

as Executive Secretary of the Motion Picture Theatre Owners of Metropolitan D.C., and will act as secretary for the forthcoming TOA Convention at the Shoreham Hotel in September. . . . A luncheon-meeting was held on June 24 to get the Variety Club Welfare Awards Drive underway. Presiding were Jerry Adams, Chief Barker of Tent No. 11, and Morton Gerber, vice-chairman of the Welfare Committee. . . . A. J. Brylawski, President of MPTO of Greater Metropolitan D. C. gave an outdoor buffet supper at his Florian Farms on the Patuxent River for the members of that group.

Three New Drive-ins Open in Middle West

Three new drive-ins were opened in the middle west last week, according to reports from the area. In Jonesboro, Ark., Robert Lowery unveiled his \$85,000, 610-car Starlite which features a 54 by 40-foot screen and RCA in-car speakers. The North-Hi was opened in Columbus, Ohio, and in Sullivan, Ill., Lee Norton announced the opening of his 350-car Sullivan drive-in. At the same time, W. A. Collins, of DeSoto, Mo., announced that he had completed plans for the erection of a 400-car open air theatre, to cost about \$75,000, at the intersections of State Highways 21 and 110. Construction will start as soon as permits and materials can be obtained, he said.

Chattanooga Exhibitors Apply for TV Station

Southern Television, Inc., last week in Washington applied to the Federal Communications Commission for a television station permit for Chattanooga, Tenn. Leading stockholders in the firm are Jay Solomon and Moses Lebovitz of Independent Theatres. It asked for VHF channel No. 12. Observers regarded the move as the first of what will undoubtedly be a series of applications from independent exhibitors for TV stations.

Allied Unit to Entertain Des Moines Newspapermen

Allied Theatre Owners of Iowa-Nebraska will entertain Des Moines newspaper executives at a luncheon meeting in that city September 5. A committee has been appointed to make arrangements for the meeting and to schedule speakers who will present the industry's story to the newsmen in a bid for better press understanding of the theatre's role in the community.

**HENRY
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THEATRES

THEATRE-CENTRAL ILLINOIS. GOOD BUSINESS. Developing partnership. \$10,000. BOX 2662. MOTION PICTURE HERALD.

FOR SALE-DRIVE-IN THEATRE. 310 CAR capacity. Holmes projectors. Strong Mogul lamps. Simplex speakers. Dennison, Iowa. Contact CECIL CROUSE, Audubon, Iowa.

FOR SALE. PORTSMOUTH, VA., GOOD LOCATION. 700 seats, small stage, complete film equipment. SAMUEL CUMMINS, 165 W. 46th St., New York.

DRIVE-IN EQUIPMENT

DRIVE-IN EXHIBITORS EVERYWHERE FLOCK to S.O.S. for these values: Underground cable \$70 M. Complete dual projection and sound from \$1,595. In-car speakers \$15.95 pair with or without junction box. Available on easy payment plan. Send for equipment list. S.O.S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

EMPLOYEE DISHONESTY PROBLEMS? Remove that doubt. A positive proven and successful checking system available. Free 12-page Booklet. HARGROVES NATIONAL SERVICE, 1819 Broadway, New York.

HELP WANTED

YOUNG ENGINEER FOR WORK IN SOUND and projection department of theatre supply company located in Southeast. Applicant should have technical and practical training in the servicing and installation of audio and visual theatre sound and projection equipment. In reply give age, education and experience. Apply BOX 2665, MOTION PICTURE HERALD.

DOES YOUR PRESENT POSITION HAVE A future? Are you concerned for the security of your family and yourself? If so, we have the answer for you. One of the largest independent theatre chains in the industry, a circuit which does things to correct business rather than complain about it has a few openings for real energetic showmen who are willing to roll up their sleeves and go back to the good old days of showmanship. This company pays top salaries, has an enviable record for keeping good men and is nationally recognized as top showmen. Here is security with a future for you and yours. Act fast, write or wire for interview. Our managers know of this ad and remember, "a man is known by the company he keeps." This company is known "by the men it keeps." Address all replies to BOX 2664, MOTION PICTURE HERALD.

SEATING

MILLION CHAIRS SOLD SINCE 1928. ADD YOUR name to S.O.S. satisfied customer list. Prices start at \$2.95. Send for chair bulletin. S.O.S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

USED EQUIPMENT

EXHIBITORS! ATTENTION PLEASE! CENTURY CC mechanisms, rebuilt, \$850. pair; Simplex rear shutter mechanisms, latest features, rebuilt, \$279.50; Powers mechanisms, \$114.50; two unit electric ticket machine, rebuilt, \$129.50; RCA PG-230 sound system, used 2 years, \$1,650. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

WRECKING STRAND THEATRE IN SUFFERN, N. Y. For immediate disposal 350 seats, drapes, screen, carpet runners, rubber mats, MAJESTIC CONSTRUCTION CORP., Paramus, N. J. ORadell 8-4600.

COMPLETE BOOTH OUTFIT, BRENKERT 35MM projectors, RCA sound speakers. Screen equipment has only shown 87 features. Bargain! G. M. McLAUGHLIN, 3506 West Pikes Peak, Colorado Springs, Colo.

GO INTO BUSINESS FOR YOURSELF. THREE Mills continuous flow ice cream machines, 1951 models used less than six months. Fountainettes and multi-mixers. Each at sacrifice prices. P. O. BOX 68, Covington, Tenn.

ANYONE CAN SAY "REBUILT" BUT OURS IS. Complete 35mm projection and sound equipments from \$695. 70-amp, 220-volt rectifiers at \$125. 50/100 amp. generators, \$495. Available on time. S.O.S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

WANTED TO BUY

PAIR SIMPLEX PROJECTORS AND LAMPS, also complete booth equipment. P. O. BOX 395, Rochester, N. Y.

POSITION WANTED

YOUNG MAN, EXPERIENCED, WOULD LIKE year round job in the South managing drive in or indoor theatre. BOX 2663, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS-THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$1.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS OPPORTUNITIES

FOR SALE OR LEASE. DRIVE-IN LOCATION in year-round climate. Already zoned for drive-in in city of 100,000 population. Write: S. EDWARD KUIKEN, 3951 31st St., So. St. Petersburg, Fla.

NEW EQUIPMENT

RECTIFIER BULBS FIRST QUALITY. \$475; parts for Simplex and Powers. 30% discount; film cabinets \$2.50 section; double bearing movements \$88.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

REPLACING BOOTH EQUIPMENT? LEADING manufacturer wishes to dispose at a sacrifice price, 2 new Stabilizer motor-generator sets, 50-100 amps, 60 volts. Act at once. AUTOMATIC DEVICES CO., 116 North 8th St., Allentown, Pa.

HERE'S YOUR BEST BUY! TEMPERED Myosrite marquee letters: 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-1.25; 16"-1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

SPECIAL SUMMER SALE! STEREOPTICONS 500W \$24.95; 35mm rewinds \$9.95 set; 15-amp. rectifier bulbs \$4.59; projector oil 95c; film cement 95c pt. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

STUDIO EQUIPMENT

BECOME A PRODUCER. MAKE TV COMMERCIALS, industrials, documentaries. 16mm sound recorder, \$495; Cineflex 35mm newsreel outfit, \$2,000 value, \$1,295; 35mm sound Movielux, \$595; 16mm Newsreel Sound Cameras from \$555; Sunspots, 5,000W, \$7.50; Art Reeves 35mm Recorder, \$1,995; animation stands, \$1,495 up; 16mm Sound Readers, \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for latest Sturclow catalog. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket blade exhaust fans 12"-\$35.50; 16"-\$37.50; 18"-\$45. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd Street, New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4124 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

SPACE WINGS-COMIC BOOKS-NOVELTIES. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

To Revise Ontario's Censor Regulations

TORONTO: Complete revision of the Theatres and Cinematographs Act of Ontario and the regulations under it will be undertaken in the near future, it has been announced by O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection branch of the Ontario Treasury. Such a move has been anticipated

since 1948 when Mr. Silverthorne acknowledged the development of television on a large scale. The film act was set up on standards of the silent film. Reduction of the major fire hazard and the non-inflammable nature of drapes, etc., no longer make steel fire doors and other expensive safeguards necessary. The conference preceding the revision will be called by Mr. Silverthorne on his return from a three-week visit to Europe.

FWC Closes Two in Oakland

Fox West Coast Theatres of Northern California announced during the week they had closed two East Bay theatres indefinitely, put two on a week-end policy and leased the 1129-seat United Nations in San Francisco. In Oakland the 2651-seat Orpheum and the 814-seat Franklin closed. Week-end policy houses are the 610-seat State in Richmond and the 1146-seat Palace in Oakland.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Recording Tieups Will Help To Break Records

AT the box office, we mean. That Universal-Decca merger has possibilities of creating new and better exploitation at the point of sale, for nothing is aimed more directly at the box office than an affiliation of interests between recording and motion picture sources.

Over on Broadway, at 55th Street, we saw the fine window displays in the sales room and executive offices of Capitol Records, in the Mutual Life Building. These are splendid windows, and we predict they will be seen across the nation, in thousands of retail music shops. Especially, that full window on Walt Disney's "Story of Robin Hood." It's better than most window displays that are arranged separately.

Similarly, RCA-Victor have always gone all out to provide retail tieups and cooperative advertising for motion picture releases. They have allocated a special advertising appropriation of as much as \$75,000 for individual pictures, and the inspiration on both sides was clearly justified by results obtained. Recordings follow our style, and often whole albums are taken right off the sound track of feature motion pictures.

The wholly-owned subsidiary of Loew's, Incorporated, MGM Records, is somewhat less effective in this department than we have wished. The record company operates with a minimum advertising budget, and quite literally catches a ride at the expense of the parent company. In other words, the motion pictures are expected to sell records, but not necessarily vice versa. We believe that it would be a good advertising investment for MGM pictures if Loew's would give MGM Records a larger appropriation to sell recordings as part and parcel of their over-all sales objective.

For instance, we believe that National Screen Service should be alerted to rent additional standees in situations where the booking of a major musical film is of prime interest to a dozen or a score of music shops, who could display temporarily, and cooperatively, more materials than they would be assigned for permanent use. At

INDUSTRY MILESTONE

The demonstration of Eidophor, at 20th Century-Fox, this week, may mark the beginning of new exhibition practice in many situations across the nation. Ten years from now, who can foretell the impact of this new development? A screen program, in thousands of theatres, without the use of film—via television.

Eidophor, as shown, was comparable to motion pictures in full color as we know them in theatres. It was transmitted over a closed circuit from a studio stage, two blocks away. It was clear, bright, more than merely satisfactory. It was not a test of camera work, for the pick-up in the studio was pure television practice. Nor was it an exhibition of anything new in sound or color. The color, via a color-wheel, is one of the oldest-known methods.

But the projection, via Eidophor, was astonishing, for without film, without motion picture procedures, it provided a motion picture result, brilliantly lighted, equal to theatre projection anywhere. We didn't see a demonstration via the air waves, but that will be standard television practice when it comes. Eidophor is purely a projection method between light-source and screen. It projects what your television set picks up on the air, to theatre size.

Eidophor will require special theatre television air channels, something that Round Table member Larry Woodin, manager of the Arcadia theatre, Wellsboro, Pa., has been shouting for, this long time.

that, the music sale continues and the stores can afford to keep displays longer.

We have boundless possibilities in this direction.—Columbia Pictures, Columbia Broadcasting and Columbia Records are not married to each other, but they are friends, and between friends, we should have all the benefit of a family affair.

Q Charlie Jones, writing from his editorial podium at Elma, Iowa, for the Allied Caravan of Iowa, Nebraska and Mid-Central, takes exception to the prevailing practice of newspapers generally to print stories of theatres closing, which he says "gives us a dose of the bad publicity that has been sweeping westward through Cleveland and Chicago." It's an old newspaper habit to discredit the movies.

But it seems to us that we read somewhere in the advertising or publishing trade press that there were more closings in the newspaper field than in recent years, and they blame it on the high cost of newsprint, increased labor costs and the public's inclination not to spend money, which is common to all retail lines. Neither we nor they can blame it all on television.

Q When United Artists booked "The River" and "The Green Glove" as a double bill in the Skouras Theatres in New York, they offered \$500 "incentive money" to stimulate business at the point of sale. Circuit executives passed this amount on to the managers themselves, in the form of seven prizes for showmanship. Sitting with the judges last week, we heard Francis M. Winikus, national director of advertising and publicity, and Mori Krushen, exploitation manager, say that U. A. was well satisfied with the result. Seventeen managers turned in campaigns. John M. Endres, manager of the Calderone theatre, Hempstead, and Phillip Chaiton, manager of the Ward theatre in the Bronx, took the top prizes with five runners-up.

And there's another story about "The River" from a house in the Skouras circuit. J. Harold Miller, manager of the Valentine theatre, in the Bronx, has been asking for "something special," and while it wasn't included in this contest, he will be just finishing his fourth week with "The River" as this is written, and that's something very special, in the Bronx. —Walter Brooks



Warner Brothers arranged a transcontinental press reception on board the Santa Fe "Super Chief" with glamorous Gloria Swanson, star of "3 For Bedroom C" holding forth in the famous "Pioneer Room" club car, stopping at 18 cities en route

from Chicago to Los Angeles. Visiting newspaper and radio by-liners were welcomed aboard, carried to the next stop, and replaced by others, equally glad to take a ride for sweet publicity's sake. Above you see our hostess on the streamliner.

Transcontinental Showmanship

ACROSS THE COUNTRY, we find examples of exploitation and promotion, from the Atlantic to the Pacific, from big operations to small situations, in the name of superior showmanship.

The youngsters at Great Falls, Montana, line up for autographs, and pleasant smiles, from Lon McCallister and Beverly Michaels, Columbia stars, in town for the world premiere of "Montana Territory" at the Liberty theatre. (At right)



"The Good Old Days" at the Roxy, in New York. David T. Katz, managing director, waves to James Melton as he poses in one of his famous vintage motor cars, used as lobby display for the upcoming "Wait 'Til the Sun Shines, Nellie."



Something very new in exploitation, at the Colliseum theatre in Seattle, where envelopes containing specimens of ore were distributed as advertising for "The Atomic City" and some of the samples held some slight evidence of radioactive Uranium. In the theatre lobby was this Geiger Counter which indicates radioactivity. If your sample clicked, you were counted-in for free!

Highway 66 On Tour For Will Rogers

Warner Brothers can claim mileage honors in the new business of long-range promotion for motion pictures, in their tieup with the National U. S. Highway 66 Association for the world premiere of "The Will Rogers Story"—starting Monday, June 23rd at St. Louis, Mo., and ending 2,200 miles later, at the Warner Studio in Hollywood, on Tuesday, July 1st. A caravan of cars, headed by a contingent of Ford station wagons, made the journey.

The trip was sponsored by the Highway 66 Association, with the Ford Motor Company and Warner's participating. Members of the Association were urged to join the caravan for as many miles as they cared to tour, and every day there were lunches and dinners en route, with visitors becoming the guests of local associations. A continuous publicity barrage followed the tourists, with speeches of welcome and newspaper and radio interviews at every stop. Very important persons, governors and mayors, were official greeters.

At each state line, a temporary plaque was erected dedicating Highway 66 as "The Will Rogers Highway—the road he traveled in a career that lead straight to the hearts of his countrymen." Luncheon or dinner stops were made at Springfield and Joplin, Mo., Claremore, Okla., and Oklahoma City, Elk City and Amarillo, Texas, Tucumcari and Albuquerque and Gallup, N. M., Flagstaff and Williams, Arizona; Kingman, Needles, Santa Monica for the studio visit.

Rudy Koutnik used another of those full-page co-op ads in the *Milwaukee Journal*, this time black and white only, for "Valley of the Eagles"—and it boomed business at the Fox Palace theatre.



Anne Beller, former New Yorker who has been doing publicity in San Francisco for the North Coast Theatres the past few years, proves it pays to play ball with the press, as she posed the winners of a wedding cake for "The Marrying Kind."

CONTENDERS FOR QUIGLEY AWARDS

IVAN ACKERY
Orpheum
Vancouver, Canada

MARK ALLING
Golden Gate
San Francisco, Calif.

E. H. ANTHONY
Dominion, Harrow, Eng.

A. ATKINSON
Ritz, Leeds, England

A. P. BAHEN
Champlain
Montreal, Canada

H. BEDFORD
Gaumont, Derby, Eng.

GEORGE BERNARD
Carlton, Norwich, Eng.

JACK BOKSER
Crotona, New York

HUGH S. BORLAND
Louis, Chicago, Illinois

H. F. BORRESEN
State, Winona, Minn.

FRANK BOYLE
Saxon, Fitchburg, Mass.

JAMES BRADLEY
Park Plaza, New York

JOHN P. BRUNETTE
Studio, San Jose, Calif.

R. H. BUTLER
Waldorf
Birmingham, England

JAMES A. CAREY
Hiway, Park, Pa.

JIM CAREY
Loew's
Evansville, Indiana

BOB CARNEY
Poli, Waterbury, Conn.

W. E. CASE
Odeon, Salisbury, Eng.

PHILIP CHAITON
Ward, New York

JOHN CLIPLEF
Video
Montevideo, Minn.

LOU COHEN
Poli, Hartford, Conn.

GEORGE COLE
Academy of Music
New York, N. Y.

J. P. COLLINS
Astoria
Finsbury Park, England

TIFF COOK
Capitol, Toronto, Can.

MAX A. COOPER
Cove, Glen Cove, N. Y.

RALPH CRABILL
Strand, Elmira, N. Y.

H. F. CRANE
Adelphi
Birmingham, England

JOHN DENNEAN
Liberty
Great Falls, Montana

JOHN DIEDENHOFEN
New Ulm
New Ulm, Minn.

F. DI GENNARO
Merrick, Jamaica, N. Y.

JOHN M. ENDRES
Calderone
Hempstead, N. Y.

DOUGLAS EWIN
Lyric
Wellingborough, Eng.

WILLIAM FREISE
Rivoli, La Crosse, Wis.

DAVE GARVIN, JR.
Paramount
Newport News, Va.

BEN GEARY
Athena, Athens, Ohio

ELAINE S. GEORGE
Star, Heppner, Oregon

TILLIE GEWERT
Pilgrim, New York

ADAM G. GOELZ
Town, Baltimore, Md.

JOHN GOODNO
Palace
Huntington, N. Y.

ALICE N. GORHAM
Palms, Detroit, Mich.

W. E. GROSS
Roxy, Minerva, Ohio

E. D. HAINGE
Odeon
Birmingham, England

IKE HOIG
Stuart, Lincoln, Nebr.

S. D. HOLMAN
Plaza, Plymouth, Eng.

SIDNEY HOPKINSON
Oxford
Manchester, England

D. HUGHES
Regal
Cheltenham, England

J. KAY
Odeon
High Wycombe, Eng.

MARGE KEINATH
Jackson
Jackson Heights, N. Y.

NYMAN KESSLER
Odeon, New York

NATE KREIVITZ
Vogue, Pittsburgh, Pa.

HENRY LARGE
Odeon, Bristol, Eng.

FRED C. LENTZ
Portage Drive-In
Bowling Green, Ohio

TONY MASELLA
Palace, Meriden, Conn.

N. J. MATSOUKAS
Rivoli, New York

G. H. MEDLEY
Gaumont
Redditch, England

G. HAROLD MILLER
Valentine, New York

K. M. MODI
New Empire
Bombay, India

EUGENE L. MOORE
Paramount
Des Moines, Iowa

PEARCE PARKHURST
Drive-In, Lansing, Mich.

GEORGE PETERS
Loew's, Richmond, Va.

F. W. PIETERSON
Astoria
Finsbury Park, England

LESTER POLLOCK
Loew's
Rochester, N. Y.

ROBERT R. PORTLE
Poli, Worcester, Mass.

LEN PUTSMAN
Gaumont
Birmingham, England

G. S. RAMSDEN
Regal, Kirkcaldy, Scot.

JOE W. REAL
Midwest
Oklahoma City, Okla.

PATRICK REED
Odeon
Portsmouth, England

L. R. ROBBINS
Granby, Reading, Eng.

ROY ROBINSON
Norgan
Palmerston, Canada

TED C. RODIS
Boulevard
Jackson Heights, N. Y.

H. O. ROGERS
Odeon
Bishop Auckland, Eng.

ANTHONY ROSATO
Playhouse
Great Neck, N. Y.

RUFINO BROTHERS
Avenue & Capitol
Manila, P. I.

SEYMOUR SAMUELS
Astoria, Astoria, N. Y.

R. M. SAVAGE
Gaumont
Chichester, England

J. A. SCARDIFIELD
Odeon, Deal, England

BILL SCHRUM
Carolina, Hickory, N. C.

I. SCHTAKLEFF
Riviera, New York

TED C. SCLAVOS
Midway
Forest Hills, N. Y.

WILLIS SHAFFER
Fox, Hutchinson, Kans.

JOHN SHEVLET
Star, Tonawanda, N. Y.

LEO SIDOSKY
Boulevard, New York

NATE SILVER
Strand, Portland, Me.

CHARLES SMITH
Regent, Brighton, Eng.

C. S. SMITH
Adelphi, Slough, Eng.

LEONARD SOBEY
Globe, Stockton, Eng.

THRURY STAMATIS
Bayside, Bayside, N. Y.

JOHN S. TAYLOR
Odeon, Stafford, Eng.

R. C. TAYLOR
Regal
Piccadilly, Eng.

FRED TELLER, JR.
Strand, Hastings, Nebr.

R. B. H. THOMPSON
Royal, Scunthorpe, Eng.

JOSEPH TOLVE
Capitol
Port Chester, N. Y.

JOHN TRUE
Playhouse
Guilford, England

RALPH L. TULLY
State, Portland, Me.

FRED TYLER
Grand, Banbury, Eng.

A. CHARLES WEBB
Odeon, London, Eng.

FRED G. WEPPLER
Colonial, Colfax, Ill.

G. WILLIAMS
Regent, Chatham, Eng.

S. E. P. WILLIAMS
Ritz, Woking, Eng.

CLIVE WILLIS
Regent, Brighton, Eng.

MANNY WINSTON
Globe
Gloversville, N. Y.

D. J. WOODALL
Ritz, Felixstowe, N. Y.

RAY WOODARD
Kayton, Franklin, Pa.

LEONARD C. WORLEY
Madison, Peoria, Illinois

MGM's Promotion Prize Contest Brings Out the Best Campaigns

Metro's plan to put incentive behind the promotion of one selected picture per month, beginning with the release of "Invitation" in February, reached a climax with the judging of the first contest, in New York, last week. The winners are announced in the adjoining column, but it was no easy task to determine these winners from among the twenty finalists represented.

Entered For The Quigley Awards

All of these contenders have been entered for the Quigley Awards for the second quarter, and with the campaigns returned to us by MGM for the purpose, we will attempt to review as many of them as space permits. There are quite a few from small situations, and we know that this is doubly encouraging to both contenders and the executives of MGM who have studied these examples of showmanship from small towns. For instance, Mrs. Elaine George has an entry from the Star theatre, Heppner, Ore., population 1400, and it is up to her usual high standard of promotion as personal approach. She says she intends to enter for more of these "Promotion Prizes" but doesn't receive play dates for all of them early enough.

Leland Thompson, manager of the State theatre, Menomonee, Wisc., used newspaper ads of his own presentation, not found in the pressbook, which we intend to reproduce in the Round Table. John Cliplef, manager of the Video theatre, Montevideo, Minn., was another who displayed skill in a small situation. Ray Woodward, manager of the Keyton theatre, Franklin, Pa., had plenty of window tieups to support his good newspaper campaign. W. E. Gross, manager of the Roxy theatre, Minerva, Ohio, planted pocketbooks on the street containing an invitation to see "Invitation" as a feature of his good campaign. Ben Geary, manager of Schine's Athena theatre, Athens, Ohio, had a Spring Style Show in cooperation with a local merchant, and a "Bride of the Month" to accept his invitation. John Diedenhofen, manager of the New Ulm theatre, New Ulm, Minn., employed a "Sneak Preview" to create word-of-mouth advertising in advance.

Willis E. Shaffer The Top Winner

Willis Shaffer, city manager of the Fox theatres in Hutchinson, Kansas, arranged a contest to pick the most popular girl in a local shop, and then had Van Johnson telephone her a personal invitation from Hollywood, with the conversation taken down by a tape recording. Other lucky girls received a hand-written invitation with Van's signature from California, to see the picture as his guests. Willis began his campaign with a 7 a.m. screening for store employees and served them breakfast, to start his contest

THE WINNERS

Willis E. Shaffer, city manager for Fox Midwest Theatres in Hutchinson, Kansas, was declared the winner of the first prize of \$500 in the first MGM "Promotion of the Month" contest. Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., was awarded the second prize of \$250.

The following five managers were named winners of \$50 each, as runners-up: Sid Kleper, College theatre, New Haven, Conn.; Manny Winston, Glove theatre, Gloversville, N. Y.; Leland J. Thompson, State theatre, Menomonee, Wisc.; L. H. Louik, Post theatre, Spokane, Wash., and Leo Sidosky, Loew's Boulevard, Bronx, New York. MGM managers in each of the exchange areas will personally present checks to each theatre manager involved.

Other monthly contests of the series close June 30th, July 31st and August 30th, and the judgments in each will follow shortly after the closing date, with the same panel of judges sitting in New York.

and word-of-mouth advertising. Leo Sidosky, manager of Loew's Boulevard, in New York, says his house is third-run neighborhood and his excellent campaign cost very, very little.

Eugene L. Moore, manager of the Paramount theatre, Des Moines, Iowa, invited opinion makers in local organizations to the wedding of Van Johnson and Dorothy McGuire, with good response, and Ike Hoig, manager of the Stuart theatre, Lincoln, Nebr., was another who had a "Working Girl's Morning Breakfast Preview" to set off his word-of-mouth campaign. He received nice "thank you" letters from pleased patrons, Tony Masella, manager of Loew's Poli-Palace theatre, Meriden, Conn., used actual pictures of Van Johnson in cooperative store ads which were very potent.

Manny Winston, manager of the Glove theatre, Gloversville, N. Y. arranged an "Invitation" collection of special merchandise offerings in local stores, for cooperative advertising. William Freise, manager of the Rivoli theatre, La Crosse, Wisc., arranged a radio contest. Sid Kleper, manager of Loew's College theatre, New Haven, and George Peters, manager of Loew's theatre, Richmond, Va., were at their usual best. Ralph Tully, manager of the State theatre, Portland, Me., always a consistent showman, was well represented, and used "Valentine's Day" invitations.

Our enthusiasm for Metro's "Promotion Prize of the Month" is based on the fact that it is continuing for several more contests, which are still open for your entries. The third of the series, "When in Rome", will close on July 31st, and "Carbine Williams" will close on August 30th. Get your campaigns in—and see what good company you'll be in! We can tell you confidentially that it pays off to enter these contests, which attract attention to the best showmanship from the best members of the Round Table. Get your playdates set, and get set to go.

Hot Weather Publicity

With the temperature banging 100 degrees, Louise Cotter, publicist for the State theatre, Omaha, found a display of Arctic garb the most appropriate attention-getter for "The Wild North." In the exhibit were an Eskimo parka, caribou mukluk boots, mittens and fox furs, borrowed from Dr. Creighton, of the University School of Medicine, who wore the clothing on numerous Alaskan expeditions for the Government.

Manager Is Elected

Bob Harris, manager of the Ritz theatre, Sanford, Florida, is one who works at public relations as part of his job. He was just elected head of the Sanford Rotary Club, with newspaper recognition of his record in public activities.



Trade paper judges decide the winners in the "Invitation" contest. From left to right above, Si Seadler and Dan Terrell, of MGM's advertising and exploitation department, Walter Brooks, director of the Round Table, Tom Kennedy, news editor of Showman's Trade Review, Chet Friedman, editor of the Showmandiser, with John Murphy and Gene Picker, of Loew's Theatres, examining the prize-winning campaigns.

Skouras N.Y. Theatres In Competition

The outcome of the special "The River" and "The Green Glove" contest, promoted by United Artists in Skouras' New York Theatres as a stimulant for this double bill was revealed over the weekend, with the judges awarding the \$150 top prize to John M. Endres, manager of the Calderone theatre, Hempstead, and second prize of \$100 to Phillip Chaiton, manager of the Ward theatre, in the Bronx. The five runners-up, receiving \$50 each, were Frank Di-Gennaro, manager of the Merrick theatre, Jamaica; Sydney Newma, manager of the Bronxville theatre, Bronxville; Irving Schwartz, manager of the Nemo theatre, Manhattan; Ted Rodis, manager of the Boulevard theatre, Jackson Heights, and Jack Bokser, manager of the Cretona theatre, in the Bronx.

The first prize winner was a good all-around job, with good newspaper coverage, and stunts including the "losing" of 100 green cotton gloves, each containing an invitation to see the picture. Phil Chaiton had a complete campaign on short notice, with a guessing contest, a revolving book, made with a six-sheet poster, for display, a live "trailer" with the manager telling them about the picture on stage, and wide distribution of heralds, a license plate contest, and many merchant tieups.

"Scaramouche" Steps Out of the Picture

Ed Meade, publicist for Shea's Buffalo theatre, used a young man in proper costume, as street ballyhoo for "Scaramouche" posing him with posters and standees near the theatre, and having him walk in and out of stores, to be eyed by the girls, who saw him as a romantic figure. It created quite a sensation, according to manager Carl Rindcen, who endorsed the idea.

FOR BARBER SHOPS

Wait 'Til the Sun Shines, Nellie' from the Odeon theatres in Canada. Toronto barber shops displayed the poster above, placed on the wall behind your haircut and reading correctly in the mirror.

Nothing backward about this promotion for "Wait 'Til the Sun Shines, Nellie" from the Odeon theatres in Canada. Toronto barber shops displayed the poster above, placed on the wall behind your haircut and reading correctly in the mirror.

British Round Table

Q PETER BURNUP calls particular attention to the fine work done by S. D. HOLMAN, manager of the Plaza cinema, Plymouth, where the ABC circuit is specializing in art films, and says it is pretty unusual for cinema fans in England to drive forty miles to see a picture, as they do at this theatre. . . . W. S. CROCKER, manager of the Walpole theatre, Ealing, compliments his trainee/assistant, L. D. C. POSTER, for his first effort as an entry for the Quigley Awards, which shows great promise. . . . And J. V. ALLGOOD, manager of the Empire theatre, Mansfield, writes approvingly of exploitation carried out by his assistant, Mr. B. Cox, who joins the Round Table with this evidence of his showmanship. For "Robin Hood" he had the youngsters queued up to try their skills under the guardianship of a professional archer. . . . A. CHARLES WEBB, relief manager at the Odeon, E. Dulwich, held a fancy dress competition for his Children's Cinema Club. And Police Sgt. Morley of Scotland Yard Traffic Dept. visited the Club on a Saturday morning, entertained the boys and girls with a 20-minute talk and drew them cartoons, at lightning speed, to illustrate his points—the sketches afterwards serving as lobby display. . . . G. J. PAIN, manager of the Hippodrome theatre, Liverpool, used a personal letter of endorsement for "Robin Hood and His Merrie Men." . . . H. F. Crane, manager of the Adelphi cinema, Birmingham, submits several examples of exploitation for the Quigley Awards. . . . LESLIE N. CHAPPELL, manager of the Palace Tudor cinema, Rochdale, says he had to convince his local newspaper they should advertise "Greatest Show on Earth," because "they do not approve of performing animals." . . . S. E. PASCOE WILLIAMS, of the Ritz, Woking, sends a personal picture of a manager at work, surrounded by his showman-ship trophies.

Q GEORGE BERNARD, manager of the Carlton cinema, Norwich, has an especially fine display of showmanship in his several entries for the Quigley Awards in this quarter, and we hope he wins! For "Viva Zapata!" he printed his own calendar sheets, with each day of the run marked "Zapataday" just to create interest. Townsfolk pitched in and helped with the promotion. "Where the River Bends" was a natural, for the River Wensum obliges at Norwich with a similar site for a 23-foot banner. And for "Ten Tall Men" he had a "bedstead cycle" on the street—the only one in the world, and you've never seen anything like it—riding high, as ballyhoo. For "Saturday Island" he had another sarong-girl for street display and a "Glamour Contest" to name the Norwich "Queen of Industry." . . . J. A. SCARDFIELD, manager of the Odeon theatre, Deal, also has a fine exhibit in this quarter, and sends an interesting shot of the long queue in front of his theatre, with the comment: "Surely this is the answer to the television threat? Good films mean good attendance, every time." . . . LEONARD SOBEY, assistant manager of the Globe theatre, Stockton-on-Tees, had a comprehensive campaign on "American in Paris" with interesting tieups, and a good report to make on "Outcast of the Islands." . . . A. M. CARPENTER, manager of the Odeon theatre, Manchester, sends us samples of certain materials for "Curtains Up" (wish we could buy as well as 5/11 a yard) and pictures of very desperate looking "Apaches" as street ballyhoo for "The Battle of Apache Pass." For Rancho Notorious and "The Las Vegas Story" on a double bill, he distributed dice (shoot the works, it's no gamble!) . . . A. L. PAREZER, manager of the Odeon theatre, Bognor Regis, put out a personal endorsement over the signature of his chief cashier, as a guarantee of the quality of "Force of Arms."

Q HAROLD SHAMPAN, manager of Gaumont theatre, Islington, who is photogenic when it comes to picturing his promotion, arrives at this desk with a bundle of photographs, so many that we hardly know where to begin to describe them. For "Wings of Danger" he made a civic tieup with the public health authorities and had the new mayor and Mayoress as his guests. For "Atomic City" he displayed signs in various restricted areas where the public was warned of danger. For "That's My Boy" he had an appropriate commercial tieup with Whiteside's Nuts, and a "Safety First" Photographic Campaign involving the safety of children on the streets. This was really a terrific campaign with lots of publicity angles. "With a Song in My Heart" brought his attractive cashier, wearing a special dress, in street stunts and on top of the theatre marquee, and for this attraction, he had a special show for an audience of crippled ladies, escorted to the theatre by the Red Cross. . . . SIDNEY HOPKINSON, manager of the Oxford Street cinema, Manchester, and a showman of known ability in Britain, joins the "Quigley Circle" as a new member of the Round Table. He says that HARRY BUXTON, owner of his cinema, believes "the sky is the limit" in publicity. . . . J. L. SMITH, manager of the Palace cinema, Arbroath, in northern Scotland, made a tieup with the local Hoover dealer for cooperative advertising of "Scrooge." . . . RONALD K. MITCHELL, manager of the Empire cinema, Huddersfield, had the Fire Brigade out with a latest model fire engine and full crew, as ballyhoo for "Red Skies of Montana." . . . STEPHEN KAY, manager of the Futurist cinema, Elsecar, glad to find out that the Round Table, as well as executives of 20th Century-Fox in London, are all interested in his good showmanship from a small situation. . . . T. W. LEWIS, manager of the Odeon theatre, Llandudno, submits his exploitation for "Where the River Bends"—(the title bent the other way over here!)

Q CLIVE WILLIS, trainee manager at the Regent theatre, Brighton, sends a package of examples of his work, with the blessing of his manager, CHARLES SMITH, and wishes us the compliments of Whitsun. We like the way in which so many British managers push their assistants forward, creating new showmen as well as new showmanship, for every new hand adds to our basic skills with his own contribution of thought and energy. There are some fine exhibits in this submission of direct contact with Very Important People, and good reactions by the press. . . . JOHN S. TAYLOR, assistant manager of the Odeon theatre, Stafford, sends his campaign on "Flame of Araby," featuring Joyce Richards, a Birmingham model who arrived by train, in costume, and was greeted by the Station Master and photographers. We feel quite well acquainted with Miss Richards, having seen quite a lot of her, in costume, for this picture and for "Saturday Island" at the Gaumont theatre, Derby, and at the Odeon, Birmingham. She stopped traffic in her home town, and E. D. Hainge, manager, reports he narrowly escaped a 10/- fine, for congestion caused by the young and pretty model, replete with sarong. She certainly gets around England with a minimum of clothes.

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"What the Picture did for me"

Columbia

MAGIC FACE, THE: Luther Adler, Patricia Knight—This is strictly a program picture and did us no mid-week business. Played Wednesday, Thursday, June 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

JUNGLE MANHUNT: Johnny Weissmuller, Sheila Ryan—This is a very good picture of its type and had a fair draw for the weekend. Played Friday, Saturday, June 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Monogram

ELEPHANT STAMPEDE: Johnny Sheffield, Donna Martell—Wasn't a bad picture for weekend business. Played Friday, Saturday, June 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Paramount

FANCY PANTS: Bob Hope, Lucille Ball—We all hear much of Bob Hope and his merits at the box office and we were led to believe it was the only salvation in view of television. This illusion was badly broken when we played this picture and did very poor business. Played Friday, Saturday, June 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

QUO VADIS: Robert Taylor, Deborah Kerr—This is recognized as one of the big pictures of the year, but the terms are such that it is not good for small town situations. The percentage is too high and the net too low, and it leaves no money for the next week. Do not feel the reaction was favorable. Was not happy about it after I played it, although we still admit it was a big picture—but all in favor of the distributor. Played Wednesday, Thursday, June 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RIDING HIGH: Bing Crosby, Coleen Gray—Long time since we had Bing Crosby in the show and we felt that we were missing the boat in not having him. But with regret I shall have to report that we certainly did no business on this picture. Played Monday, Tuesday, June 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO-Radio

BEST OF THE BADMEN: Robert Ryan, Claire Trevor—This was strictly weekend fan fare—nothing to brag about. Played Thursday, Friday, Saturday, June 5, 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CRY DANGER: Dick Powell, Rhonda Fleming—This picture had two strikes against it as adult entertainment classification. Any picture that is thus classified means dynamite at our box office. Played Monday, Tuesday, Wednesday, June 2, 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

JOAN OF ARC: Ingrid Bergman, Jose Ferrer—This did better than we expected. The first night we had a fair house and the second night increased very favorably—the first time we have had any first of the week action—and feel that "Joan of Arc" has box office potentialities. Played Monday, Tuesday, June 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SEALED CARGO: Dana Andrews, Claude Rains—Very good picture of its type. Was good entertainment, only cannot brag of the business. Played Monday, Tuesday, Wednesday, June 16, 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

NEVER A DULL MOMENT: Fred MacMurray, Irene Dunne—This is a good comedy and well worth playing, but business was nothing to brag about. We are in a television area, which is not good. Played Thursday, Friday, Saturday, June 19, 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Good picture with a lot of entertainment, but no business. Played Monday, Tuesday, Wednesday, June 9, 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THING, THE: Kenneth Tobey, Margaret Sheridan—We played this up pretty well in our heralds. It scared the pants off some of the kids and gave a few laughs to the teen-agers. Our adult patronage fell off, but the older kids went for it. Did average business in this small town. Played Friday, Saturday, June 13, 14.—Francis Gill, Paonia Theatre, Paonia, Colo.

Republic

ROUGH RIDERS OF DURANGO: Allan "Rocky" Lane, Aline Towne—Strictly for double billing. Got us by nicely with a Johnny Weissmuller picture. Played Friday, Saturday, June 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart—The Roy Rogers' pictures of today are not the pictures of yesterday. He has sold himself down the river to television, and why should they want to see him in the show? Played Friday, Saturday, June 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

DAVID AND BATHSHEBA: Gregory Peck, Susan Hayward—The entertainment value of this picture is unimportant, but the fact that Hollywood can produce a Bible love story in color with authentic backgrounds, technical details just about perfect, characters acting their parts with graphic truthfulness, is really something. It is an excellent picture. The kids didn't run in and out—they were really quiet. Did better than average business in this small town. Played Sunday, Monday, Tuesday, June 15, 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colo.

DESERT FOX, THE: James Mason, Jessica Tandy—To me a splendid picture, very well done in every respect, but business was just above average. In fact, there were some walk-outs. Result: a net profit of a few cents. My sincere conclusions are that the small town theatre (less than 1,000 population) is definitely out unless the studios will do something in dividing the product at rentals we can pay! Played Saturday, June 21.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

MILLIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—We can't complain, but how the folks can go for this is more than we can figure out. Everybody got a big kick and enjoyed a lot of laughs. Maybe they expected to see Eleanor do a dance. Did a little better than average business in this small town. Played Wednesday, June 18.—Francis Gill, Paonia Theatre, Paonia, Colo.

MILLIONAIRE FOR CHRISTY, A: Fred MacMurray, Eleanor Parker—Our rating good, although just a little off color to some of our patrons. Sunday night business here 35% below average. Film rentals

and overhead made us the losers on this one, although we do not blame the picture. Played Sunday, June 15.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

United Artists

DAVY CROCKETT—INDIAN SCOUT: George Montgomery, Ellen Drew—Good entertainment value, but did very mediocre business. Played Thursday, Friday, Saturday, June 12, 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SCARF, THE: John Ireland, Mercedes McCambridge—A good mystery with a few snatches of art and acting. John Ireland does well as an escaped inmate of an insane asylum. If you are not a psychologist, don't try to keep up with the story—just watch the picture. Did average business in this small town. Played Wednesday, Thursday, June 4, 5.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal

COMIN' ROUND THE MOUNTAIN: Bud Abbott, Lou Costello—Another good Abbott & Costello that we will certainly recommend, but Wednesday night business here 20% below average, even with the fine picture, a good serial and much publicity. Played Wednesday, June 18.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Warner Bros.

I'LL SEE YOU IN MY DREAMS: Doris Day, Frank Lovejoy—This did no business whatsoever for us. The weather was warm and people do not seem inclined to go to the show. Played Wednesday, Thursday, June 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

ON MOONLIGHT BAY: Doris Day, Gordon MacRae—Excellent! The tenderest love story we have had in a long time. The kids from 6 to 60 will love it. Everybody can understand this kind of humor (when Daddy was a Boy). This all adds up to a super show. We did better than average business in this small town. Played Sunday, Monday, Tuesday, June 15, 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colo.

STARLIFT: Doris Day, Ruth Roman—This is a very beautiful picture. Had diversified opinions, but no draw. It is the first time Doris Day has let us down. Played Monday, Tuesday, June 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Shorts

Metro-Goldwyn-Mayer

SLICKED UP PUP: Technicolor Cartoon—Excellent in every respect.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

RKO-Radio

SCHOOL FOR DOGS: Screenliner—This is good.
(Continued on opposite page)

(Continued from preceding page)

Any kid or grown-up who loves dogs will go for it.—Francis Gill, Paonia Theatre, Paonia, Colo.

NEW ZEALAND RAINBOW: Sportscope—Fishing is fishing anywhere and trout fans will like this, although they use a bigger fly and a heavier line than we do. Grand Mesa produces some nice ones, just thirty miles from here.—Francis Gill, Paonia Theatre, Paonia, Colo.

Universal

FOX AND THE RABBIT, THE: Lantz Technicolor Cartoon—Very good—one of the best we have played from Universal in a long time.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Serial

Columbia

ATOM MAN VS. SUPERMAN: An excellent serial filled with plenty of action!—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

Reade Circuit Names Its "Manager of Month"

Managers of four Walter Reade Theatres in New York and New Jersey communities were winners in the circuit's "Manager of the Month" competition in May. Walter Reade, Jr., president, has announced. The monthly contest, which carries with it cash prizes, is open to all 40 Walter Reade managers and covers exploitation, advertising, community activities and physical theatre operation. Helen Colocousis, manager of the St. James in Asbury Park, N. J., won first place as "Manager of the Month" for May. Runners-up, in a three-way tie for second place, were Fred Bartholdi, Paramount, Long Branch, N. J.; Vogel Gettier, Broadway, Kingston, N. Y.; and David Weinstein, Atlantic Drive-in, Pleasantville, N. J.

"Skirts Ahoy!" Was A Naval Affair

Boyd Sparrow pipes aboard a report on "Skirts Ahoy!" at Loew's Warfield theatre, San Francisco, which is as seaworthy an example of showmanship as we've sighted for this nautical attraction. Photographs of the on-stage and out-front visiting delegation of gobs and gals, with top brass, are impressive as a fleet maneuver. Any landlubber would sign up for sea service with such a picture. Treasure Island Electronics Band played for an hour out-front, during the arrival of high ranking officers of the 12th Naval District, headed by Admiral Rogers.

Summer Film Festival That Is Remarkable

They have film festivals all over the world, but the most remarkable of them all, for our money, is the one conducted each summer by Martin G. Lewis, manager of the Thalia theatre, on upper Broadway, New York City. He gathers 179 outstanding foreign and domestic films, that have been top-bracket attractions all over the world, and presents them, two-a-day, from June 27th to September 27th. Not only does his neighborhood enjoy the "festival"—but film fans from every part of the metropolitan area watch for this opportunity to see the films they've missed.

Short Product in First Run Houses

NEW YORK—Week of June 30

ASTOR: No Pets Allowed......Warner Bros.
Florence.....S. C. Goetz
Feature: 3 for Bedroom C.....Warner Bros.
CAPITOL: One Cab's Family......MGM
Jasper National Park......MGM
Feature: Pat and Mike.....MGM
CRITERION: Little House......Disney-RKO
Water Birds......Disney-RKO
Feature: Story of Robin Hood.....Disney-RKO
GLOBE: City Slicker......20th-Fox
Fighting Cohoes......20th-Fox
Feature: Scarlet Angel.....Universal-International
MAYFAIR: Ain't She Tweet......Warner Bros.
So You Went to a Convention......Warner Bros.
Feature: The Winning Team.....Warner Bros.
PARAMOUNT: Law and Audrey......Paramount
Two to the Rescue......RKO
Feature: Clash by Night.....RKO
ROXY, Hansel and Gretel......20th-Fox

Feature: Wait 'Till the Sun Shines, Nellie.....20th-Fox
RADIO CITY MUSIC HALL: Teachers Are People......Disney-RKO
Spooks Sports......Mary Beauf
Feature: Where's Charley.....Warner Bros.

CHICAGO — Week of June 30

ROOSEVELT: Robinson-Maxim Fight....Lippert
Feature: Denver and Rio Grande.....Paramount
Feature: Atomic City.....Paramount
STATE LAKE: Smitten Kitten......MGM
Feature: Scaramouche.....MGM
SURF: Arctic Whale Hunt....Brit. Info. Service
Feature: Never Take No for an Answer.....Souvaine
UNITED ARTISTS: Robinson-Maxim Fight....Lippert
Feature: Walk East on Beacon.....Columbia
Feature: Without Warning.....United Artists
ZIEGFELD: Spunky Skunky......Paramount
Feature: Anything Can Happen.....Paramount

"American Weekly" Gives Whole Issue to Movies

The American Weekly will devote the entire August 31 issue to the motion picture industry, according to an announcement by Ernest V. Heyn, editor of the multi-million circulation Sunday supplement.

In a recent memo to motion picture principals, outlining The American Weekly's forthcoming movie issue, Mr. Heyn said, "We will take our readers—one quarter of all the families in America—into the confidence of the leaders of the motion picture

industry. These more than 20 million readers will be given a pictorial and verbal summary of the movie entertainment which is being prepared for their amusement during 1952 and 1953."

Mr. Heyn also announced that with the motion picture edition, The American Weekly will launch the first in a series of annual awards for the most enjoyable motion picture and the most enjoyable part turned in by an actress and an actor. The twenty-three critics of the newspapers which distribute The American Weekly will be asked to participate in the voting.

ANSWER TO YOUR TECHNICAL PROBLEMS...

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Service Man and
the organization
behind him



The
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Man



161 Sixth Avenue,
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PROTECTING THE THEATRE—FIRST PLACE IN ENTERTAINMENT

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 109 attractions, 4,538 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	—	5	12	15
About Face (WB)	—	—	5	6	1
African Queen, The (UA)	37	17	10	8	—
Aladdin And His Lamp (Mono.)	—	—	3	2	2
Another Man's Poison (UA)	—	—	5	4	6
Anything Can Happen (Para.)	—	2	4	1	6
Atomic City (formerly Los Alamos) (UA)	—	—	1	1	2
At Sword's Point (RKO)	—	8	13	10	9
Battle at Apache Pass (Univ.)	—	15	28	12	5
Bellas On Their Toes (20th-Fox)	2	16	25	7	3
Belle of New York (MGM)	—	4	11	30	10
Bend of the River (Univ.)	24	51	33	4	—
Big Trees, The (WB)	—	3	19	25	4
Boots Malone (Col.)	—	—	3	13	18
Brave Warrior (Col.)	—	—	2	4	—
Bright Victory (Univ.)	—	5	13	27	18
Bronco Buster (Univ.)	—	—	3	4	6
Bugles in the Afternoon (WB)	—	3	26	26	12
Captive City (UA)	—	—	2	1	4
Carbine Williams (MGM)	5	11	12	8	1
Cimarron Kid (Univ.)	—	27	29	17	1
Deadline U.S.A. (20th-Fox)	—	1	8	8	4
Death of a Salesman (Col.)	—	—	10	5	19
Decision Before Dawn (20th-Fox)	—	1	31	42	6
Denver And Rio Grande (Para.)	—	—	—	4	3
Finders Keepers (Univ.)	—	—	2	1	3
First Time, The (Col.)	—	2	7	7	3
Five Fingers (20th-Fox)	—	2	11	8	27
Flame of Araby (Univ.)	—	13	23	28	6
Flaming Feather (Para.)	—	1	14	12	6
Flesh and Fury (Univ.)	—	—	1	6	2
For Men Only (Lippert)	—	2	7	4	10
Fort Osage (Mono.)	—	7	11	2	—
Girl in Every Port, A (RKO)	—	2	18	19	7
Girl in White, The (MGM)	—	1	10	5	2
Greatest Show on Earth, The (Para.)	11	—	—	—	1
Green Glove, The (UA)	2	—	4	1	1
Here Come the Nelsons (Univ.)	1	10	7	12	4
Hong Kong (Para.)	—	2	32	24	8
Hoodlum Empire (Rep.)	—	—	1	2	9
I'll See You in My Dreams (WB)	11	28	64	24	3
Indian Uprising (Col.)	—	—	6	11	1
Invitation, The (MGM)	1	6	20	26	9
I Want You (RKO)	—	5	32	24	10
It's A Big Country (MGM)	2	8	16	8	5
Jack and the Beanstalk (WB)	5	14	19	10	15
Japanese War Bride (20th-Fox)	1	10	28	12	1
Just This Once (MGM)	—	—	12	18	5

	EX	AA	AV	BA	PR
Kangaroo (20th-Fox)	—	1	1	2	8
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	3	12	29	20
Lion and the Horse, The (WB)	1	1	7	8	11
Lone Star (MGM)	8	44	52	13	3
Love Is Better Than Ever (MGM)	—	—	7	15	12
Ma and Pa Kettle at the Fair (Univ.)	34	39	8	4	4
Macao (RKO)	—	3	6	15	3
Mara Maru (WB)	—	—	6	9	3
Marrying Kind, The (Col.)	—	7	10	9	2
Meet Danny Wilson (Univ.)	—	—	3	17	14
Model and the Marriage Broker, The (20th-Fox)	—	3	17	37	14
Mutiny (UA)	—	—	6	3	6
*My Favorite Spy (Para.)	8	20	50	22	—
My Six Convicts (Col.)	—	4	6	2	3
My Son John (Para.)	—	1	3	6	15
Okinawa (Col.)	—	—	4	—	2
Oklahoma Annie (Rep.)	—	1	2	4	—
On Dangerous Ground (RKO)	—	—	5	13	3
Outcasts of Poker Flat (20th-Fox)	—	—	—	3	1
Pandora and the Flying Dutchman (MGM)	—	11	26	13	4
Phone Call from A Stranger (20th-Fox)	—	7	23	36	30
Pride of St. Louis (20th-Fox)	8	23	45	12	2
Quo Vadis (MGM)	19	24	1	4	—
Rancho Notorious (RKO)	—	—	3	24	8
Red Ball Express (Univ.)	—	3	4	1	—
Red Mountain (Para.)	2	6	10	4	1
Red Skies of Montana (20th-Fox)	—	3	10	54	9
Retreat, Hell! (WB)	2	22	31	10	9
Return of the Texan (20th-Fox)	—	2	14	8	8
River, The (UA)	—	3	4	—	1
Rodeo (Mono.)	—	—	1	1	4
Room For One More (WB)	10	38	33	26	3
Ross of Cimarron (20th-Fox)	—	—	2	8	—
Sailor Beware (Para.)	58	27	11	—	—
San Francisco Story (WB)	—	—	9	5	—
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	—	5	4
Sellout, The (MGM)	—	1	1	8	4
Shadow in the Sky (MGM)	—	—	1	—	3
Singin' in the Rain (MGM)	20	23	21	6	1
Skirts Ahoy (MGM)	2	17	7	1	—
Sniper, The (Col.)	—	—	1	3	—
Snow White & the Seven Dwarfs (reissue) (RKO)	—	18	16	4	1
Something to Live For (Para.)	—	—	3	10	5
Sound Off (Col.)	—	1	6	—	—
*Starlift (WB)	3	36	56	27	6
Steel Town (Univ.)	—	4	24	17	9
Streetcar Named Desire, A (WB)	17	16	21	11	10
*Ten Tall Men (Col.)	1	45	37	16	2
This Woman Is Dangerous (WB)	—	1	9	17	19
Treasure of Lost Canyon (Univ.)	—	—	15	—	6
Viva Zapata! (20th-Fox)	1	6	12	33	60
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	8	8	8
Walk East on Beacon (Col.)	1	4	1	—	—
*Weekend With Father (Univ.)	—	11	30	27	8
Westward the Women (MGM)	24	79	17	2	1
When in Rome (MGM)	—	—	1	2	6
Wild North, The (MGM)	1	9	20	19	5
†Winning Team, The (WB)	—	—	1	9	—
With a Song in My Heart (20th-Fox)	13	60	15	—	—
Young Men With Ideas (MGM)	—	1	3	3	3

The Product Digest

Junction City

Columbia—Durango Kid

Charles Starrett, alias the Durango Kid, has a good deal more plot to work with in "Junction City" than he usually has—and to generally pleasing effect. Much of the story, written by Barry Shipman and concerning the efforts of some wicked guardians to murder their wealthy ward, is told in flashbacks which are easy to follow and make the film a little different from standard Durango fare. Comic Smiley Burnette and stalwart Jack Mahoney, Durango's long-time pals, also are on hand in major supporting roles.

Pretty Kathleen Case is the ward in question. When she runs away from her guardians, however, it's Jack Mahoney, an innocent stage driver, who is accused of kidnapping her. While Kathleen hides, the Junction City sheriff jails Mahoney and a hanging is threatened unless Kathleen appears. Starrett saves the day when he reveals that the supposedly grieving guardians actually are out to murder the ward and Kathleen is found before any harm can be done her or Mahoney. The subplot, in flashback, tells of Kathleen's childhood when Durango was instrumental in bringing her feuding grandfathers together and securing her rights to a fabulously rich gold mine.

The story is told with brisk economy and features a song from the Sunshine Boys as well as one from Burnette. Colbert Clark produced and Ray Nazarro directed.

Seen at Columbia screening room in New York. Reviewer's Rating: Good—VINCENT CANBY.

Release date, July, 1952. Running time, 54 minutes. PCA No. 15762. General audience classification. Steve Rollins Charles Starrett Durango Kid Smiley Burnette Jack Mahoney Kathleen Case, John Deiner, Steve Darrell, George Chesebro, Anita Castle, Mary Newton, Robert Rice, Hal Price. Hal Taliaferro, Cris Alcáide, Bob Woodward.

Barbed Wire

Columbia—Gene Autry Western

Gene Autry and his comical sidekick, Pat Buttram, tangle with a would-be railroad magnate in this latest Autry production, produced by Armand Schaefer and directed by George Archainbaud. Like all of the star's pictures, "Barbed Wire" moves at a leisurely pace, highlighted from time to time by songs from Gene and some not-too-violent action.

In this case, Autry plays a cattle buyer from a Kansas railhead who goes to Texas to investigate a group of homesteaders whose barbed wire fences have cut off one of the state's most important cattle trails. The homesteaders turn out to be phonies, acting on orders of Leonard Penn, another cattleman, who hopes to create a demand on the part of other cattlemen for a railroad in the area. Said railroad would have to be built over territory owned by Penn, who plans in that fashion to

become wealthy and powerful. Gene, with the aid of Buttram and Anne James, pretty newspaper publisher, eventually marshals the cattlemen's forces and brings the dubious schemes of Penn out into the open. A climactic gun fight ends Penn's career once and for all.

The screenplay was written by Gerald Geraghty.

Seen at New York screening room. Reviewer's Rating: Good—V. C. Release date, July, 1952. Running time, 61 minutes. PCA No. 15763. General audience classification. Gene Autry Gene Autry "Buckey" Buttram Pat Buttram Gay Kendall Anne James William Fawcett, Leonard Penn, Michael Vallon, Perry Frost, Clayton Moore, Edwin Parker, Sandy Sanders.

ADVANCE SYNOPSES

DON'T BOTHER TO KNOCK

(20th-Fox)

PRODUCER: Julian Blaustein. DIRECTOR: Roy Baker. PLAYERS: Richard Widmark, Marilyn Monroe, Anne Bancroft.

DRAMA. Richard Widmark, an airlines pilot, and his girl friend, Anne Bancroft, pretty singer, break up when Miss Bancroft thinks Widmark has no matrimonial designs. How they are brought together again in one strange night in a mid-town New York hotel is the story. Responsible is Marilyn Monroe, a pretty but mentally unbalanced baby sitter who grieves too long and too well for her dead fiancé.

THE MERRY WIDOW

(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: Curtis Bernhardt. PLAYERS: Lana Turner, Fernando Lamas. Technicolor.

MUSICAL. In this newest film adaptation of Franz Lehár's musical comedy, Lana Turner plays the Merry Widow at the turn of the century who is wooed by Count Danilo (Fernando Lamas). Lamas, who courts Lana at first for her money—to refill the official coffers of Marshovia—falls honestly in love with her. The feeling is reciprocated and true love triumphs over hurt feelings and a case of mistaken identity.

THE UNTAMED FRONTIER

(Universal)

PRODUCER: Leonard Goldstein. DIRECTOR: Hugo Fregonese. PLAYERS: Joseph Cotten, Shelley Winters, Scott Brady. Technicolor.

WESTERN. Old Minor Watson, tyrannical head of a great Texas cattle empire, refuses to let the people of the town of Dembo cross his

property to reach thousands of acres of free government range property. He is backed up in this by his son Scott Brady, and nephew, Joseph Cotten, but eventually is beaten by the town. Shelley Winters is his high-spirited daughter-in-law who fights for the rights of the homesteaders.

DREAM BOAT

(20th-Fox)

PRODUCER: Sol C. Siegel. DIRECTOR: Claude Binyon. PLAYERS: Clifton Webb, Ginger Rogers, Anne Francis.

COMEDY. TV is the butt of most of the jokes in this comedy in which Clifton Webb, a college professor, finds his peace and security suddenly shattered when some old films he made many years ago bring him new prominence on TV. Webb goes to New York for a showdown with the TV station and Ginger Rogers, his former leading lady who is using the films to exploit a perfume company. Webb's lawsuit is successful. The films are kept off TV. At the same time, he renews his old friendship with Miss Rogers and returns to making movies—for theatres.

ARCTIC FLIGHT

(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: Lew Landers. PLAYERS: Wayne Morris, Alan Hale, Jr., Lola Albright.

DRAMA. Wayne Morris, an Alaskan bush pilot operating in the Bering Sea area, makes friends with Alan Hale, Jr., a wealthy United States businessman. The latter turns out to be a Russian spy, on his way to Siberia carrying microfilms of U.S. defense installations. Morris succeeds in capturing the films while Hale escapes, only to meet his death in highly ironical fashion.

LOST IN ALASKA

(Universal)

PRODUCER: Howard Christie. DIRECTOR: Jean Yarbrough. PLAYERS: Bud Abbott, Lou Costello, Mitzi Green, Tom Ewell.

COMEDY. Bud Abbott and Lou Costello, in turn-of-the-century San Francisco, save the life of Tom Ewell, wealthy gold prospector, who has tried to commit suicide after being spurned by Mitzi Green, the belle of the Yukon. The comedy team follow Ewell back to Alaska where they become involved with some of the territory's toughest characters.

TOUGHEST MAN IN ARIZONA

(Republic)

ASSOCIATE PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Vaughn Monroe, Joan Leslie. Technicolor.

WESTERN. Vaughn Monroe, deputy U.S. marshal in Tombstone in 1881 and known as the "toughest man in Arizona," falls in love

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSES SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

with Joan Leslie, a widow whom he saves from Indian attack. It turns out, however, that unknown to Miss Leslie, she is not a widow. Her husband is very much alive and helping the very outlaws whom Monroe is trying to capture. Monroe's quick drawing ability subdues the outlaws eventually and brings hope for Miss Leslie's hand in marriage.

PARK ROW

(United Artists)

PRODUCER-DIRECTOR: Samuel Fuller. **PLAYERS:** Gene Evans, Mary Welch, Bela Kovacs.

DRAMA. In 1886, Park Row was the home of New York's great newspapers. This is the story of the evolution of modern journalism seen through the eyes of one great editor, Gene Evans, who fought fearlessly for a free press. It was Evans who prompted Steve Brodie to make his famous jump off the Brooklyn Bridge. He also was responsible for raising the funds necessary to erect a pedestal for the Statue of Liberty. The woman in his life is Mary Welch, publisher of a rival newspaper.

FEUDIN' FOOLS

(Monogram)

PRODUCER: Jerry Thomas. **DIRECTOR:** William Beaudine. **PLAYERS:** Leo Gorcey, Huntz Hall.

COMEDY. When Huntz Hall learns that he has inherited a plantation in the south, he and the rest of the Bowery Boys take off to take possession. The "plantation" turns out to be a broken down shack, with which has been inherited a lifetime feud with the next door neighbors. Everything turns out all right, however, when the boys quite unconsciously capture some bank robbers and are presented with a handsome reward.

LES MISERABLES

(20th-Fox)

PRODUCER: Fred Kohlmar. **DIRECTOR:** Lewis Milestone. **PLAYERS:** Michael Rennie, Debra Paget, Robert Newton, Edmund Gwenn, Sylvia Sydney.

DRAMA. Victor Hugo's classic novel about France in the first half of the 19th Century is this time enacted by Michael Rennie as Valjean, the former galley slave-turned-successful merchant, and Robert Newton as Javert, the police inspector with the warped sense of justice. Also involved are Sylvia Sydney as Fantine, whose daughter Cosette (Debra Paget) is adopted by Valjean.

GOLD FEVER

(Monogram)

PRODUCER: John Calvert. **DIRECTOR:** Leslie Goodwins. **PLAYERS:** John Calvert, Ralph Morgan, Ann Cornell.

DRAMA. Ralph Morgan, who has a secret and apparently rich gold mine, is grubstaked by John Calvert. Out to get the mine is Gene Roth whose henchmen try to murder Morgan and Calvert. They are saved by a beautiful backwoods girl, Ann Cornell, who promptly falls in love with Calvert. When Morgan secretly learns the girl is his long lost daughter, he leaves the couple his mine and goes on his lonely way.

SHORT SUBJECTS

WILLIE THE KID (Columbia)

Jolly Frolics (4505)

Little Willie's imagination turns his suburban home into the old Wild West when he dons his cowboy suit and goes out to play with his friend Archie. Willie and Archie have some pretty desperate adventures—until it's time to go in for the afternoon nap.

Running time 7 minutes

ANCIENT INDIA (MGM)

Fitzpatrick Traveltalks Technicolor (318)

This Fitzpatrick tour begins at Bundi, then goes on to a Maharaja's colorful birthday cere-

mony. Also on the agenda are a visit to a clan of monkeys and a tour of the fabled city of Jaipur.

Running time 9 minutes

SECOND CHILDHOOD (Monogram)

Little Rascals (5261) (Reissue)

Plausibility here is retained almost intact, with considerable benefit to story, humor and audience. What happens could happen, so far as the children are concerned, the actionful absurdities being confined to the adult characters, chief among whom is an elderly hypochondriac, played by Zeffie Tilbury, whose cure is brought about by the youngsters. Spanky McFarland is the juvenile lead, of course, and the story is steadily sustained.

Running time 19 minutes

LITTLE WITCH (Para.)

Musical Parade (FF12-7) (Reissue)

Olga San Juan, singer and dancer, is in love with Bob Graham in the role of Pedro, orchestra leader. She does not know he is the wealthy son of the Castillo family, and when Pedro, seeking his family's consent to marry Olga, reveals his identity to her, a temporary breach is caused over the question whether she is marrying him for his family's money or love. All ends happily at a fiesta when she proves her love in a test put to her by Pedro's mother.

Running time 18 minutes

MURDER IN "A" FLAT (RKO)

Special (23107)

A murder and a missing gun provide the background for some songs played by piano virtuoso, Skitch Henderson, and sung by pretty Francey Lane. Selections include "Cling to Me," "A Little Bit Independent" and "Love Me or Leave Me."

Running time 15 minutes

THE FIGHTING COHOES (20th-Fox)

Movietone Sports Show (3201)

A day of great fishing between the islands of Vancouver and Texada, Canada. The prime objectives are the fighting Cohoes—three-foot salmon. Action packed maneuvering with rod and reel makes the day pass quickly for members of the fishing party who are lucky enough to catch their dinner fare.

Running time 8 minutes

BUDDY MORROW AND HIS ORCHESTRA (U-I)

Name Band Musical (7307)

Buddy Morrow and his orchestra play six selections, including "That Old Black Magic," "Kiss of Fire" and "Glory Road." Vocals are provided by Betty Reilly and the Ewing Sisters. A novelty act are The Hands of Yves Joly.

Running time 15 minutes

ANIMALS ALL HAVE FUN (Warner Bros.)

Vitaphone Novelties (8605)

Written and directed by Robert Youngson, this is a story of animals—all kinds, from birds to monkeys—in some of the most unusual sequences ever filmed.

Running time 10 minutes

ROCK-A-BYE BEAR (MGM)

MGM Technicolor Cartoon (W-345)

Barney Bear tries to get some sleep—but his hibernations are interrupted by a series of unscheduled events.

Running time 7 minutes

TEACHER'S BEAU (Monogram)

Little Rascals (5266) (Reissue)

When the teacher tells her class she will be married, and they think her changed name means they will get a new teacher, they do their best to break up the romance. Their efforts at the party in the school turn on themselves amusingly, as they discover they have not lost their teacher after all.

Running time 19 minutes

THE DOG SNATCHER (Columbia)

Mr. Magoo Technicolor Cartoon (4704)

The nearsighted, slightly madcap Magoo mistakes a panther in its cage for his dog which he thinks the dog catcher has snatched. Magoo puts the panther on Cuddles' leash and goes home, unaware of the consternation he is causing. The circus eventually gets back its panther and Magoo gets Cuddles, still blissfully ignorant of the danger—and comedy—of the situation.

Running time 7 minutes

CHAMPAGNE FOR TWO (Para.)

Musical Parade (FF12-9) (Reissue)

This Technicolor short is based on a Billy Rose story. A couple say they have information that a night club is to be held up. They spend the evening there and it turns out that they only wanted to celebrate a wedding anniversary.

Running time 20 minutes

LET'S STICK TOGETHER (RKO)

Walt Disney Technicolor Cartoon (24113)

Old Man Donald Duck comes across Old Man Bee who, many years past, was Donald's partner in a series of nefarious business enterprises in which Donald thought up all the ideas and the bee did the dirty work. These included a deal at a carnival whereby Donald sold balloons to children while the bee followed along afterwards and popped them, thus keeping the market alive. Eventually Donald and the Bee had a falling out when the latter fell in love and married. Back in the present, however, Old Man Bee's lady love, now an old crone, starts hurling pots and pans at him. He decides to reinjunct Donald on the highway of adventure.

Running time 7 minutes

SAILS AND BLADES (20th-Fox)

Mel Allen's Sport Show (3202)

Here is a report on sailing—on ice. Speed is the goal of ice-boating, with spars, sails, runners and rudders in harmony in one of the most exciting of all sports.

Running time 8 minutes

VILLAGE METROPOLIS (U-I)

Variety View (7346)

A guy accompanies his girl to Greenwich Village in New York—mecca for the city's artists and art lovers—to help her look for a job as a model. In a twist, however, it's the guy, not the girl, who gets the job as the model.

Running time 9 minutes

THE MAN KILLERS (Warner Bros.)

Featurette (Re-release) (8105)

Howard Hill, famous archer, and his young Indian friend, Mike, go into the shark-infested waters off Key Largo, Fla., unarmed except for bow and arrow. There they spear barracuda, wrestle with giant turtles, kill sharks and engage man-eating alligators in bare-handed combat.

Running time 20 minutes

AIM, FIRE, SCOOT (Columbia)

All-Star Comedies (4425)

Joe Besser and Jim Hawthorne are drafted into the army of Starvania and are sent to the camp where Joe's wife is stationed. The sergeant takes a liking to Joe's wife and when he discovers who Joe is, starts making trouble for both Joe and Jim. When Jim decides to blow up himself and Joe, the latter's wife reverses the projectile and blows the sergeant sky high.

Running time 16 minutes

HONKEY-DONKEY (Monogram)

Little Rascals (5268) (Reissue)

The little rich boy finds Our Gang in a lot, on a merry-go-round of their own devising, which is drawn by a mule which starts at a sneeze and sits down in response to a ringing bell. The rich boy takes the gang to his home where first the chauffeur, then the boy's mother are chased by the mule, while two of the gang try to stop him with various bells.

Running time 17 minutes

GYMNASTIC RHYTHM (MGM)*Pete Smith Specialties (S-358)*

The famous teen-age Sofia Girls of Sweden are seen in a series of gymnastic routines demonstrating the skill and coordination with which they expect to win the gymnastic title in the forthcoming Olympic games at Helsinki, Finland.

Running time 8 minutes

BIG SISTER BLUES (Para.)*Musical Parade (FF12-10) (Reissue)*

The estranged parents of two school girls decide to forget and forgive after a party at the kids' school. Lively song and dance numbers and a fast be-bop session are featured, the songs include "Them There Eyes," "The Secretary Song" and "I Hain't, T'aint, Ain't". Technicolor.

Running time 14 minutes

PAMPAS SKY TARGETS (RKO)*Shortscope (24307)*

Down in the Mar del Plato region of Argentina, Texas sportsman Alfred C. Glassell, Jr. hunts various "Pampas sky targets." These include high-flying geese, flamingos and ducks. Other Argentine flora and fauna are observed along the route of the hunters.

Running time 8 minutes

HANSEL AND GRETEL (20th-Fox)*Terrytoon in Technicolor (5213)*

Hansel and Gretel, this time played by a couple of mice, get into that familiar situation with the old witch of the woods. Their rescuer is Mighty Mouse, who battles courageously against the witch and eventually leaves her to stew in her own juice—literally.

Running time 7 minutes

WOODPECKER IN THE ROUGH (U-I)*Woody Woodpecker Technicolor Cartune (7354)*

Woody Woodpecker gets up at 3 o'clock in the morning so as to be able to have the golf course to himself. Several hundred others have the same idea. It's Bull Dozer, a powerful golf fanatic, however, with whom Woody has the most trouble, making him wish that he had stayed in bed.

Running time 7 minutes

NO PETS ALLOWED (Warner Bros.)*Two-Reel Special WarnerColor (8007)*

A boy whose family is moving from the country to the city must leave his dog behind because no pets are allowed in the city apartment. It is, however, impossible to keep the boy and the dog apart. How they get together is a heart-warming story. The cast includes David Stollery, Warren Douglas, Fay Baker, Ted Stanhope and Rags.

Running time 20 minutes

CASA SEVILLE (Columbia)*Cavalcade of Broadway (4653)*

Danton Walker, host of Cavalcade of Broadway, takes the cameras to New York's Casa Seville night club where Eddie Stone's orchestra plays "With a Song in My Heart" and "You've Changed." Vocals are supplied by Rosette Shaw and Bill Farrell.

Running time 10 minutes

SAMBA MANIA (Para.)*Musical Parade (FF12-11) (Reissue)*

Here is a Technicolor subject that will get audiences' feet a-tapping. It's the story of Betty Hannon, a redheaded dancing star, who does a boogie act. She plays up to Russ Vincent, a

South American night club operator, to give her a part in the show. That makes Isabelita jealous and she goes after the meek Russ. In the end all is well when Vincent promises to marry her.

Running time 18 minutes

THE AWFUL TOOTH (Monogram)*Little Rascals (5132) (Reissue)*

The business of the subject concerns the attempts of Our Gang to raise money to purchase some needed baseball equipment. Working on the assumption that their molars carry some pecuniary value, they visit the dentist to offer their milk teeth for sale.

Running time 10 minutes

SWINGTIME IN MEXICO (RKO)*Musical (24209)*

Luis Arcaraz, known as Mexico's "Jazz King," leads his 18-piece orchestra in playing "Tabu," "Tell Me Why" sung by Evangelina Elizondo, and "Trumpet Mambo." Carter & Valadez dance to the strains of the latter number.

Running time 9 minutes

THREE MEN IN A TUB (Monogram)*Little Rascals (5231) (Reissue)*

Alfalfa, who considers himself something of a Don Juan, is not a little jealous when his girl friend goes for a ride in a stranger's speedboat. So Alfalfa and Our Gang build a contraption peculiarly unfitted for description and challenge the contemptuous stranger. The boat race is halted abruptly when the Stranger's craft begins to leak and Alfalfa comes a-swimming to rescue his girl while Porky innocently fingers the plug from the stranger's boat.

Running time 11 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1415-1416 issue of June 14, 1952.

Feature Product by Company starts on Page 1405, issue of June 14, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382		A-2	Good
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169	AYC	A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383		A-1	Good
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Oct. 19, '52		July 5	(S)1433			
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	UA	Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1	Good
BAL Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B	Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	61m	July 5	1433			Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good
Battle Zone (AA-22)	AA	John Hodiak-Linda Christian	Sept. 28, '52						
Because You're Mine (color)	MGM	Mario Lanza-Doretta Morrow	Oct., '52						

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
End of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Beware, My Lovely	RKO	Ida Lupino-Robert Ryan	Not Set						
Big Night, The	UA	John Barrymore, Jr.-Joan Lorrain	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patricia Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1	Good
Black Swan, The (258)	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	July, '52	85m	Oct. 17, '42				Good
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Dec., '52		Apr. 19	(S)1322			
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m	May 10	1358	AYC	A-1	Good
Brave Warrior (color)	Col.	Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1	Good
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B	Good
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realtar	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398		A-1	Good
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S)1323	AYC		
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good
Caribbean (C)	Para.	Arlene Dahl-John Payne	Sept., '52					B	Excellent
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397			
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1	Very Good
Cat Creeps, The	Realtar	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Clash by Night (229)*	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Clodburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Confidence Girl	UA	Tom Conway	June 20, '52	81m	June 7	1390		A-2	Good
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	July, '52	78m	June 28	1427		A-1	Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	104m	Jan. 26	1213		A-2	Excellent
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330			Good
David and Bathsheba (color)*(203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	July 20, '52	59m	May 17	(S)1367			
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1	Fair
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m				A-1	
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52		May 17	(S)1367			
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY		Excellent
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 5	(S)1433		B	
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S)1186		B	
Dream Boat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52		July 5	(S)1433			
Duel at Silver Creek, The (C)	Univ.	Audie Murphy-Faith Domergue	Aug., '52		June 21	(S)1418			
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Elephant Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2	Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good
Faithful City, The (Israel) (273)	RKO	Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1	Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52	74m	Nov. 17	1110		A-2	Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51						
Fearless Fagan	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	53m	July 5	(S)1434			
Faudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	78m	May 10	1357	AY	A-2	Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	74m	Dec. 22	1164	A	A-2	Fair
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	89m	Jan. 26	1214	AY	A-2	Very Good
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	108m	Feb. 16	1237	AY	A-1	Very Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	92m	Nov. 24	1117	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51						

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1, '52	95m	June 21	1418			Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397		A-1	Very Good
GALLOPING Major, The (Brit.)	Souvaire	Basil Radford-Janette Scott	Dec. 19, '51	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The (232)	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1	Very Good
Girl on the Bridge									
(formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373	A	B	Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350	AYC	A-2	Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52		July 5	(S) 1434		A-1	
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323			
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Gun Smoke Range (5253)	Mono.	Whip Wilson	Aug. 17, '52						
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21, '52	52m				A-1	
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321		B	Good
Happy Time, The	Col.	Charles Boyer-Louis Jourdan	Not Set					A-2	
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397	AYC	A-1	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smilely Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Aug. 5, '52						
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52	89m	June 14	1398		A-2	Good
Here Come the Nelsons (210)	Univ.	Olzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
High Noon	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349		A-2	Very Good
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	90m	May 31	1382		A-1	Excellent
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52	72m	June 28	1426		A-2	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	Not Set	79m	June 21	(S) 1419			
House of Horrors	Realert	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
Hurricane Smith (color)	Para.	Yvonne De Carlo-John Ireland	Oct., '52						
I DON'T Care Girl, The (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set		May 10	(S) 1358			
I Dream of Jeanie (color)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398	AYC	A-1	Good
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway (reissue)	Apr., '52	69m					
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realert	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds, color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realert	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (formerly Saturday Island) (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	103m	Mar. 22	(S) 1291		B	
Island Rescue (Brit.)	Univ.	David Niven-Glynis Johns	June, '52	87m	June 28	1426		A-1	Excellent
It Grows on Trees	Univ.	Irene Dunne-Dean Jagger	Sept., '52						
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52	107m	June 21	1417		A-1	Excellent
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June, '52	97m	May 24	1373	AYC	A-1	Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306	AYC	A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	AYC	A-1	Good
Jumping Jacks (5121)	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389			Excellent
Junction City (486)	Col.	Charles Starrett-Smilely Burnette	July, '52	54m	July 5	1433		A-1	Good
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	July 4, '52	74m					
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2	Very Good
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52		Mar. 1	(S) 1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2	Good
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	A-2	Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	May 20, '52	73m	May 24	1374			Good
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smilely Burnette	Oct., '51	56m	Oct. 27	1075	AY	A-1	Fair
Kid Monk Baroni	Realert	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
Kong, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m					

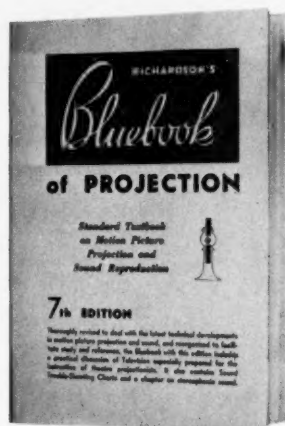
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398		A-1	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1	Fair
Las Vegas Story (212)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B	Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1	Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Leura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1	
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2	Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m					
Les Misérables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52		July 5	(S) 1434			
Les Misérables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291		A-2	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Lost in Alaska	Univ.	Abbott & Costello-Mitzi Green	Aug., '52		July 5	(S) 1433			
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2	Good
Lovey to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381		A-2	Excellent
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52		Apr. 19	(S) 1322			
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	Apr. 31	1381	AY	A-2	Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1	Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m	Nov. 17	1109	A	A-1	Good
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Apr. 5	1306	AY	A-2	Very Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m				A-1	
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m	Oct. 6	1050	AY	B	Fair
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Apr. 5	1305	AY	A-2	Very Good
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Mar. 15	1281	AY	A-2	Excellent
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Apr. 26	1329		A-2	Fair
Maytime in Mayfair (Brit.) (C)	Realert	Anna Neagle-Michael Wilding	Apr., '52	94m	Jan. 19	1193	AY	A-2	Good
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	July 5	(S) 1433			
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Sept., '52		Apr. 19	(S) 1322			
Minnesota (color)	Rep.	Joan Greenwood-Bourvil	July 15, '52		Sept. 22	1033	AY	A-2	Very Good
Mr. Peek-A-Boo (Fr.)	UA		Oct. 21, '51	74m					
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	Dec. 3, '32	27	AY	A-1	Good
Mummy, The	Realert	Boris Karloff-David Manners (reissue)	Dec., '51	74m					
Mummy's Curse, The	Realert	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m					
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307	AY	A-1	Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2	Excellent
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1	Excellent
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2	Good
Navajo	Lippert	Navajo Indian Cast	(spec.) Mar, '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaire	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1	Good
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1	
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329			Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B	Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1	
O. HENRY'S Full House	20th-Fox	All Star Cast	Sept., '52						
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1	Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1	Good
Old Mother Reilly (Irish)	Bristol								
Old Oklahoma Plains	Rep.	Rex Allen	July 25, '52				AYC	A-1	Average
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	A	A-2	Very Good
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	82m	Dec. 1	1125		B	Fair
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262		B	Good
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	93m	May 17	1366	A	A-2	Very Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357		B	Average
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June, '52	75m	Apr. 19	1321		A-1	Good
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY		
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	A-2	Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman	UA	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Park Row	MGM	Gene Evans-Paul Dunlap	Aug. 12, '52		July 5	(S) 1434		A-2	
Pat and Mike*	Col.	Spencer Tracy-Katherine Hepburn	June, '52	95m	May 17	1368	AY	A-2	Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	AY	A-2	Good
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Perfectionist, The (French) (C) (Brit.) (217)	MGM	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb. '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	89m					
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov. '51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr. '52	93m	Mar. 1	1253	AYC	A-1	Very Good
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec. '51	73m	Nov. 10	1102	AY	A-1	Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365			Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov. '51	88m	Oct. 20	1055	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov. '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June '52	95m	Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar. '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar. '52	86m	Jan. 12	1185	A	B	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alas Nicol	May '52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizabeth Scott	May '52	84m	Nov. 17	1107	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17	1367		A-2	Fair
Red River	UA	John Wayne-M. Clift (reissue)	June 6, '52	125m	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb. '52	98m	Jan. 26	1213	AY	A-1	Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July '52	75m	June 21	1418			Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar. '52	88m	Feb. 16	1237	AY	A-1	Fair
River, The (color)	UA	Redha-Edmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar. '52	60m	Feb. 9	1230	AYC	A-1	Good
Robin Hood (see Story of Robin Hood)									
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		A-1	Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B	Excellent
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52		June 21 (S)	1419			
Rose of Cimarron (color) (212)	20th-Fox	Jack Buell-Mala Powers	Apr. '52	72m	Mar. 8	1262	AY	A-2	Good
Rough, Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June '52	54m	June 28	1427	AYC	A-1	Good
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1	Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb. '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July '52	90m	June 28	1426		A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B	Good
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	Nov. '52		Apr. 19 (S)	1322			
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar. '52	82m	Jan. 12	1186	AY	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June '52	115m	May 17	1365	AYC	A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June '52	81m	May 31	1382	A	B	Good
Scotland Yard Inspector (5117)	Lippert	Cesar Romero-Lois Maxwell	Sept. 2, '52						
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adelle Mara	Nov. 6, '51	84m	Sept. 29	1042			
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52						
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug. '51	83m	June 30	1113	AY	A-2	Good
Secret People (Brit.) (5119)	Lippert	Valentina Cortesa-Audrey Hepburn	Aug. 20, '52						
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb. '52	83m	Dec. 15	1153	AY	B	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19 (S)	1323	AY	A-2	Good
She-Wolf of London	Realtar	Jane Lockhart-D. Porter (reissue)	Dec. '51	61m			A	A-2	Good
She's Working Her Way Through College (C) (128)	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389		B	Very Good
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec. '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr. '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May '52	109m	Apr. 12	1313	AYC	A-1	Excellent
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan. '52	55m	Feb. 2	1222	AYC	A-1	Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May '52	87m	Mar. 22	1290	A	A-2	Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature (reissue)	Feb. '52	83m	Dec. 25, '37		AYC		
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct. '52		May 3 (S)	1350			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar. '52	89m	Feb. 2	1221	A	A-2	Good
Son of Ali Baba (color)	Univ.	Tony Curtis-Piper Laurie	Sept. '52		June 21 (S)	1419			
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov. '51	77m	Oct. 27	1074	AY	A-2	Good
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug. '52		Apr. 19 (S)	1322			
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May '52	83m	Apr. 12	1313	AYC	A-1	Good
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1	
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar. '52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	June 16, '52	71m	June 7	1389		B	Good
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29 (S)	1298			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2 (S)	1223		A-2	
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July '52	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Jean Rice	July '52	84m	Dec. 22	1289		A-1	Very Good
Story of Will Rogers (color) (129)	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52						
Strait Jacket	Realtar	Ritz Brothers (reissue)	Feb. '52	61m					
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec. '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315		B	Average
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118	A	A-2	Fair
Streets of New York, A (104)*	WB	Vivian Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m				A-1	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov. '51	87m	Sept. 1	998	AY	A-2	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color)	UA	Moira Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	Herald Review
				(S) Synopsis	Page		L. of D.	
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m				
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2 Good
Tanka Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1 Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AYC	A-1 Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	A-1 Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52					
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2 Good
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2 Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m				
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S) 1263	AYC	B
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16, '42			
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2 Fair
Thunder in the East	Para.	Alan Ladd-Dorothy Kerr	Not Set					
Thundering Caravans	Rep.	Allan Rocky Lane	July 20, '52					
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m				
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara (reissue)	July, '52	86m	Mar. 14, '42			
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1 Good
Tomorrow Is Too Late (Ital.)	Burstyn	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2 Excellent
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1 Good
Toughest Man in Arizona (color)	Rep.	Vaughn Monroe-Joan Leslie	Not Set		July 5	(S) 1433		
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1 Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1 Good
Tulse (color)	UA	Susan Hayward-R. Preston (reissue)	June 6, '52	90m	Mar. 19, '49			Excellent
Turning Point, The	Para.	William Holden-Alexis Smith	Nov., '52		Apr. 26	(S) 1330		
Two Tickets to Broadway (color)* (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2 Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1 Good
Untamed Frontier (color)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52		July 5	(S) 1433		
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1 Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2 Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1 Good
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2 Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2 Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21	1418		A-1 Good
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381		A-2 Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1 Very Good
Wall of Death (Brit.)	Realart	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-2 Fair
Washington Story	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425		Excellent
Weekend with Father (206)	Univ.	Van Helin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1 Very Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425		B Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2 Good
What Price Glory? (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52		June 21	(S) 1418		
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1 Very Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2 Very Good
Where's Charley? (color)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425		A-1 Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balanda	Oct., '51	82m	Oct. 27	1075	AY	A-1 Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170		
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2 Good
White Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418		Good
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Raiston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1 Good
Wild Heart, The (274)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382		B Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eilene Janssen	Apr. 15, '52	54m	May 10	1357	AYC	A-1 Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m				
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	A-2 Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1 Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m				A-2
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373	AYC	A-1 Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		A-2 Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2 Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1 Average
World in His Arms, The (C)	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417		Excellent
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1 Average
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2
Young and the Damned, The (Mex.)	Mayer-Kinsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	Fair
Young Scareface (Br.)	M.K.D.	R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2 Good
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m				
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 10, '52					

FEATURES LISTED BY COMPANIES — PAGE 1405, ISSUE OF JUNE 14, 1952
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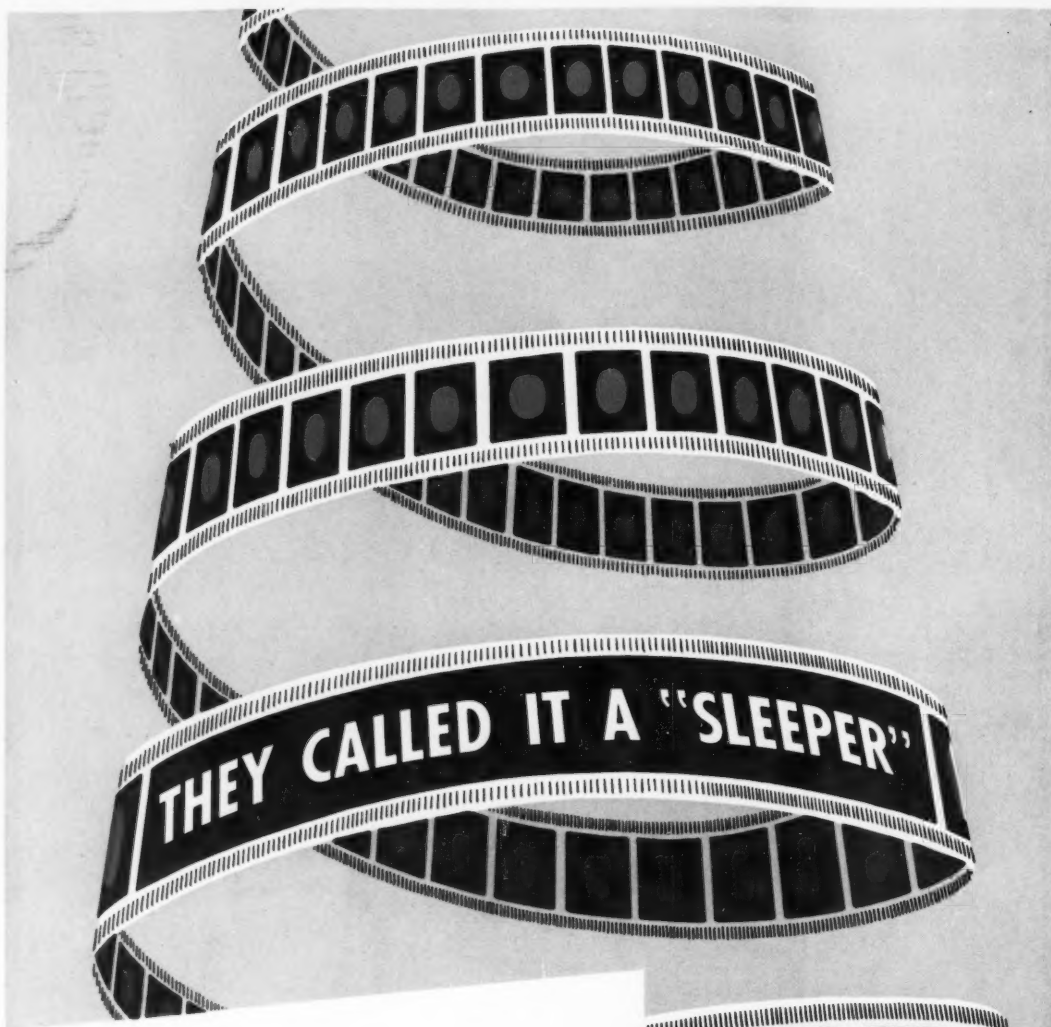


Pay a Profit at Small Drive-Ins

PAGE 21

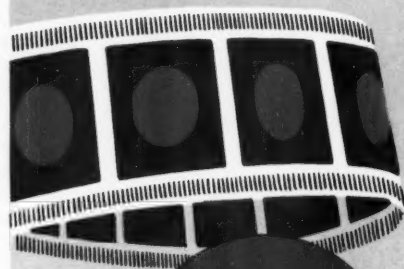
■ ■ ■

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Coca-Cola

In your
theatre



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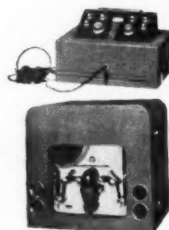
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Boston, Mass.	Capitol Theatre Supply Co.
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Dallas, Texas	Modern Theatre Equipment Co.
Dallas, Texas	Southwestern Theatre Equipment Co.
Denver, Colo.	Western Service & Supply
Houston, Texas	Southwestern Theatre Equipment Co.
Kansas City, Mo.	Missouri Theatre Supply
Los Angeles, Calif.	B. F. Shearer Co.
Memphis, Tenn.	Monarch Theatre Supply Company, Inc.
New York, N. Y.	Joe Hornstein, Inc.
Oklahoma City, Okla.	Oklahoma Theatre Supply
Pittsburgh, Pa.	Alexander Theatre Supply Co.
Portland, Ore.	B. F. Shearer Co.
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WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVENUE

CHICAGO 12, ILLINOIS



Tennessee Theatre, Nashville, Tennessee, recently completed, is equipped with 1,286 Bodiform Retractors No.20-001; 278 American Bodiform Spring-back Chairs No.16-870; and 456 American Bodiform Chairs No.16-001. Architects: Marr and Holman, Nashville, Tennessee.

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American Bodiform Chairs

With the completion of the luxurious new Tennessee Theatre, another distinguished name is added to the illustrious roster of beautiful theatres equipped with American Bodiform Chairs. Bodiform comfort builds boxoffice receipts. That's why American Bodiform Retractors and regular American Bodiform Chairs are the choice of so many experienced operators. They are unexcelled for comfort, beauty, convenience, durability, and housekeeping economy. Hundreds of Bodiform installations, after many years of hard use, are still giving excellent service.

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American Bodiform Retractor No. 20-001 as used on the main floor of the Tennessee Theatre.

MOTION PICTURE HERALD, JULY 5, 1952

Better Theatres

for JULY 1952

GEORGE SCHUTZ, Editor

EDITORIAL INDEX:

	Page
GIVING THE FRONT MORE SELLING PUNCH - - - -	8
ATTRACTION ADVERTISING OUT IN THE COUNTRY -	10
ON THE HOUSE department: Coming Attraction Displays as Part of Interior Decor; Make Youngsters Obey Drive-In Playground Rules! - - - - -	12
GETTING INTO THE DRIVE-IN BUSINESS, Part 5: Ramp Grading for Picture Sightlines - - - - -	16
THEATRE SALES department:	
Making the Snack Bar Pay at Small Drive-In Theatres - -	21
The Vender-Vane: Trade News and Comment - - - -	24
METHOD IN MANAGEMENT department:	
Theatre Management Is a Local Responsibility - - - -	28
Team-Work for Cleanup - - - - -	30
Floor Care With the Least Labor and Cost - - - - -	31
JULY MANAGER OF THE MONTH - - - - -	32
THE NEEDLE'S EYE, Projection Department: Prevent Motor Burnouts by Fusing Them Properly - - - - -	33
THEATRE TV EQUIPMENT, Part 11: Eidophor Theatre TV -	38
ABOUT PRODUCTS: Market News - - - - -	40
ABOUT PEOPLE OF THE THEATRE - - - - -	43

Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.

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BETTER THEATRES SECTION

You Can Get That Project Going Now

ALTHOUGH the steel strike has led the National Production Authority to postpone the relaxation of controls originally scheduled for July 1st, there is no occasion, on that score, to put off preparations for projects prompted by the prospect of more liberal regulations. The prospect can still be reasonably viewed as relatively immediate, while a project of some size is not organized in a day.

To be initially considered is the condition of the market in both materials and equipment. These have not been normally supplied for more than a year; it is common experience today to wait months for an order to be filled at the job.

So long ago as last year, manufacturers of projection and sound equipment warned that their inventories of deliverable equipment were shrinking, while they were turning to fabrication for the Government.

Furthermore, the steel strike can scarcely provide more than an oblique excuse for long postponing the contemplated relaxation of controls on copper and aluminum. Release of greater quantities of these two materials to self-authorization may indeed come any day, according to intimations in Washington; and for most theatre projects, they are more critical than steel.

IN any case, freedom to build and to accomplish certain kinds of remodeling efficiently has been promised more by NPA policy than by more liberal terms of self-authorization. By those terms, which were on a project-per-quarter basis, one could self-authorize amounts of critical materials that would allow many a theatre project to be undertaken without specific permission from the Government, particularly by having construction overlap two quarters, and more when feasible.

But even should such overlap still fall short of the need, one could apply for larger amounts under a policy which was said to give the theatre field practically "a green light." We see no reason why that policy need be withheld pending settlement of the steel strike. Each application would be considered on its merits, and if it was more copper or aluminum, rather than steel, that were needed, presumably—for otherwise the original intentions would have been grossly unwarranted by actual conditions—the application would be approved.

Even now, if there's a will to get going on a theatre project, there's a way to get it done.

—G. S.



With the marquee—traditional mark of the theatre in the form exemplified above and at right—no longer regarded as indispensable, attraction advertising is being given its own place in more expressive, individualized exterior designs.

Giving the Front More Selling Punch



THE DAY of the marquee as an essential mark of the theatre is waning. It occupies its usual place in more or less its time-honored form on some theatres built since World War II; but it is also conspicuously absent from others, with one of its two functions—protecting patrons from bad weather—taken over by architectural devices of the building itself; and the other—providing space for attraction advertising—performed by sign structures free of any other purpose.

Inasmuch as the marquee, in the sense of an appendage hung over the sidewalk in front of a theatre entrance, has been for years an object of criticism among progressive architects, its elimination from a sizeable percentage of theatres of more recent design may well have the significance of a trend. At any rate, its absence certainly represents important acceptance of the idea that the traditional marquee is entirely dispensable, and this development is applicable to modernization as well as to new construction.

Motion picture exhibition of course borrowed the sidewalk canopy from the stage theatre, for which it performed courteous service to the carriage trade on rainy evenings. Hanging out over the street, it also provided a handy structure on which to mount the name of the current attraction. That function became the major one of the marquee when the film theatre took it over, usually with animated electrical displays added as "barkers," since patronage was not by advance sale.

In more recent years the motion picture



Front of the Harbor theatre in Oklahoma City, created in the remodeling of an existing structure.

Covered shopping center walks lead to the Holiday theatre, Park Forest, Ill., with entrance marked by Adler attraction advertising equipment on a pylon.



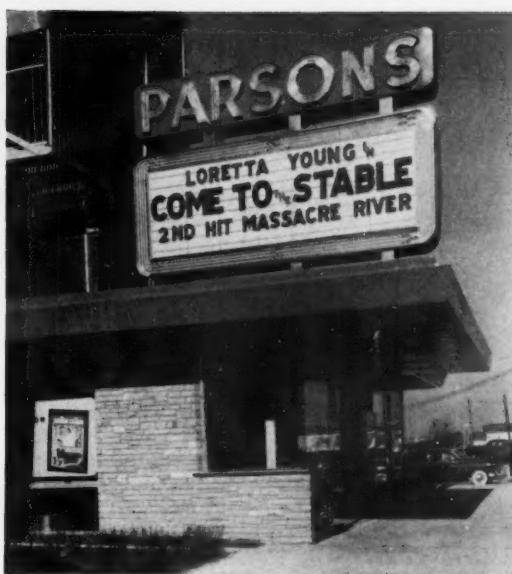
Entrance colonnade of the Northgate, Seattle, supporting part of building, mounts a huge Adler advertising installation.



MOTION PICTURE HERALD, JULY 5, 1952



Entrance of the La Tijera, Hollywood, accented by Wagner signs.



The Parsons, New York, with Adler readers on vestibule roof.

theatre marquee has become almost wholly a structure for the display of current attraction advertising. Instead of a line or two of translucent letters jammed together in an obscure spelling of a picture title and a couple of player names, a back-lighted glass panel contributed eye-fetching brilliance to the marquee and legibility.

But the function of advertising current attractions can be otherwise provided for, say critics of the marquee, and this roof flung out over the sidewalk, splitting the front in two, hampers the designers in his effort to give the exterior as a whole an individual, dynamic treatment according to the peculiarities of the community and site. Writing recently of modernization needs today, Max Roche, New York architect of many theatres, said:

"The marquee in many cases should be removed or modified, since the advances in sign design have given the exhibitor a more flexible solution to this part of the problem. A marquee is not used, willy nilly, over the entrance to every other business establishment, then certainly the theatre's use of it should be reevaluated."

How today's attraction advertising equipment does give the exhibitor "a more flexible solution to this part of the problem" is demonstrated in accompanying photographs of theatres more recently designed. With attraction advertising otherwise provided for than by a typical marquee, the design in each case is directed to the expression, through the entire exterior treatment of a community recreation service, in an architectural scheme individualized according to its own locale.



At the Lee theatre, Fort Lee, N. J., it is the sign structure itself, consisting mainly in Adler attraction advertising equipment, that extends over the sidewalk, with recessed entrance only immediately sheltered.

Attraction Advertising Out in the Country

It not only is what the entrance sign installation sells,
but how it sells that identifies a drive-in as a competent theatre.



Eye-catching name and attraction signs of a kind that effectively sell both the program and the drive-in as a theatre. A regular theatre-type back-lighted attraction sign using Wagner equipment is shown being erected at the top of the page. Neon lighting is used for the name and decorations on the sign at the Silver Dollar theatre in Phoenix, Ariz. (top, above). The marquee has five-line Adler "Remove-panel" frames holding 17- and 10-inch Adler plastic letters. A large, streamlined circle appropriately bears the name of the Circle theatre in Pico, Calif. (above). Two Wagner attraction panels accommodate 5 1/2-row openings measuring 30 feet long and 78 inches high. Red plastic letters in 10-inch size and blue in 17-inch size are used. If the budget should so demand, a less elaborate sign such as the one at the Encina theatre in Encina, Calif. (right), can be installed. Here 17- and 10-inch Adler plastic letters are used with Adler stainless steel supporting frames.

B EING located where the wide open spaces begin, rather than on a city street, doesn't make the well operated drive-in less a theatre than its cousin of the town. There may be a farm "next door," and the entrance drive may adjoin a woods, but those may very well contribute to a drive-in's appeal as a place to witness motion pictures; they do not provide an excuse for such crudities as have won the label "cow pasture" for drive-ins that did not keep pace with rising standards for outdoor operations.

One of the more critical points at which it identifies itself as a theatre is its name and attraction sign installation. If this is crude, an over-simplified structure of painted wood having the general appearance of something cheaply made by a local handyman, it hardly serves to identify the operation with the functions of a theatre. The closer this equipment can come to the styling, lighting and fabrication of that long associated with conventional motion picture exhibition, the more obvious to the public is the drive-in's claim to competence as a source of motion picture entertainment.

It is this factor which warrants entrance sign elaboration beyond the mere necessity of stating the name of the drive-in and its current attraction. If that were the only need, the painted boards once commonly used, with strips into which could be slid wood cut-out letters, all the same size, would suffice. But to attract the attention of passing motorists in the character of an authentic theatre, and to give selling force to the attraction copy, calls for a standard of sign equipment represented by the installations pictured on this page. The risk of vandalism, which is sometimes cited as an argument against genuine theatre-type entrance signs, is probably one that must be taken in order to enjoy selling efficiency and prestige.



You Can Do It Now!



Silver Dollar Drive-In Theatre, Phoenix, Arizona, using Adler 17" and 10" "Third Dimension" 2-Tone Plastic Letters interchangeably on Adler Stainless Steel Frames.

**Latest
Government
Release
Permits You
to Build or
Remodel
Marquees
and Drive-In
Signs . . .**

You Can Do It Best—with **ADLER** **CHANGEABLE LETTER DISPLAYS**

NEW DRIVE-IN THEATRES OR THOSE WITH NO ATTRACTION SIGNS, OR OLD INEFFECTIVE ONES can acquire new life and sparkle from Adler Equipment — Glass-in-Frame Type, or "SECTIONAD", or Stainless Steel Frames only. All Adler Frames are built exceptionally strong and rigid, of stainless steel construction. Adler "Third Dimension" Plastic—or Cast Aluminum Letters in 8" to 24" sizes, are used interchangeably. Larger sizes are for easy reading in traffic or for signs set back off the road or at a height.

ADLER LOW-COST "SECTIONAD" CHANGEABLE LETTER DISPLAYS



Sunset Drive-In Theatre, Factoria, Wash., an Adler "SECTIONAD" Display 20 ft. long by 4 lines high, lighted with gooseneck reflectors. Adler 12" "Third Dimension" Cast Aluminum Letters shown. Note inexpensive wood supports.

Provide attractive, inexpensive changeable advertising for Drive-In Theatres of any type or size. Porcelain Enamel Steel Background comes all assembled and ready to install, or if desired, Stainless Steel Frames only may be furnished at considerably lower cost, to be mounted directly on any background.

ADLER SILHOUETTE LETTER CO.
3021b W. 36TH STREET CHICAGO 32, ILLINOIS

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★ editorial reports and comment on events, trends, people and opinion

Coming Attraction Displays As Part of Interior Decor

EXCEPT FOR progress in the trailer field, practices in the advertising of coming attractions *at the theatre* have not generally improved much through the years. The equipment for this division of promotion—the postwar frames for placement along lobby walls—has become better; however, the efficiency of lobby walls for this purpose has always been questionable. It probably is pretty low. Displays here are at off to one side, seldom sharply within the arc of lateral vision, and most people going in or out of a theatre don't ordinarily notice them sufficiently to get a memorable impression. Not that these wall areas shouldn't be used—they are available, without any other particular job to do beyond their structural function, and every reasonable promotional device is worth employing.

It has long seemed to this observer, however, that the lobby frames should be liberally augmented by advertising material throughout the public areas of the interior. In some cases, regular types of lobby frames would be suitable. But more often a foyer, or a lounge, calls for special display devices that have the quality of a picture frame, either hung like a picture,

or built into the design. In any case, it should be in harmony with the general decorative scheme.

With foyer areas more significant than ever among motion picture theatres, partly because of the refreshment service, but also because of the emphasis given the idea of leisure in theatre design today, there are



One of a group of built-in coming attraction frames with a display "in character," in the foyer of the Normandie on New York's 57th Street.



greater opportunities for really effective coming attraction advertising beyond the vestibule or outer lobby. And we think we can note growing recognition of them among theatres built or modernized during the last few years. A few examples are pictured here.

Lounge areas set off within foyers offer notably effective locations for coming attraction advertising. Here people tarry, sometimes waiting for a friend, and an attractive display supplies an object of interest for the moment. It therefore has a chance to make a memorable impression.

The material itself doesn't have to be blatant to get effective notice. Often simply a large photograph of a player, having portrait quality, is enough to get the desired attention, with a clearly legible, decoratively lettered legend identifying the player with the coming attraction. Especially painted posters are of course highly effective, and when economically available, can usually be done in a style that will not "commercialize" the interior.

Washrooms—cosmetic rooms particu-



In the recent modernization of the Paramount theatre in Miami, provisions for coming attraction displays of decorative quality were introduced throughout foyer areas. At left and above are shown several types.

larly—provide similar conditions for direct attention to displays. Cosmetic rooms are usually small, but seldom are they without a wall that does not lend itself to pictures. And pictures often are used. Why not make them pictures related to coming attractions?

Selling is not *all* shouting. Some of the best of it is a planting an idea—where it will germinate.

Make Youngsters Obey Drive-In Playground Rules!

AFTER ALL these many years of playgrounds for children in city parks and school grounds, there has only recently come up for widespread, serious discussion of the question of their safety. Naturally, such agitation could have an adverse effect on the effectiveness of drive-in playgrounds for their purpose, unless there is visible assurance to parents that every reasonable precaution is being taken. The matter of playground safety has been an issue at meetings of Parent-Teacher Associations and similar groups in many parts of the country, apparently prompted by an article in *Readers Digest* on a series of accidents at some hard-surfaced playgrounds in Los Angeles.

As William J. Duchaine of the American Playground Device Company—the concern which purchased the town of Nahma, Mich., to save it from extinction—asserts in offering some suggestions for the promotion of playground safety, responsible supervision with insistence upon proper use of the equipment is as necessary as well designed and well maintained devices.

Attendants assigned to playground supervision should have a thorough knowledge of the *proper use* of the equipment on the grounds and watch carefully to see that the children observe the rules. *Warnings against dangerous practices should be made without hesitation.* (Some of the rules in regard to the use of specific equipment will be discussed later.)

Other requisites for promoting playground safety involve the construction, installation and maintenance of the equipment. First of all, the apparatus must be well-designed and ruggedly built so as to assure years of repair-free service. For assurance of enduring strength, some specialists in the playground field recommend certified malleable frame fittings of the clamp type, tested to 50,000 pounds tensile strength and guaranteed against breakage, as against threaded or grey iron fittings, or

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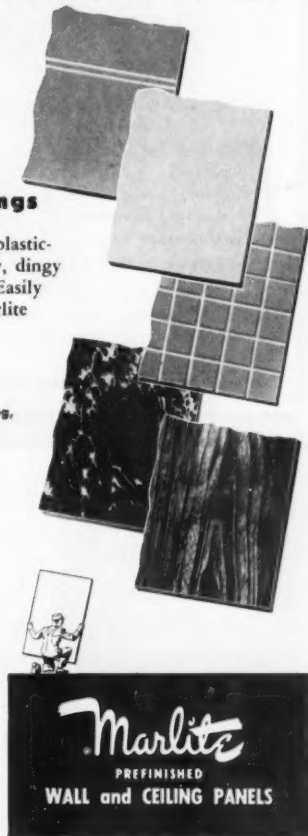
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those which necessitate drilling the top beam of swing or combination unit frames. The latter, they say, reduce the strength of the equipment, multiply maintenance and repair costs, and minimize safety.

Avoid also makeshift and unsightly welded joints or fittings. Welding in some ways complicates the work of installation, makes repair or replacement difficult, and increases the freight rate. Where malleable fittings of the clamp type are employed, pipe members normally take the lower "pipe" rate, not the higher "apparatus" rate. Then, too, welding destroys protective zinc coating of the finish.

It is also vital that playground equipment be correctly installed with adequate concrete footings and perfect alignment of all frame members to assure a maximum of structural strength and rigidity.

Inspect the equipment regularly. Defective apparatus should be removed from use promptly, and be repaired.

Hazards underneath, such as exposed pipes and unsafe surfacing, should be removed. Pits of sand, tanbark, sawdust or shavings should be placed to cushion possible falls.

SWING PRECAUTIONS

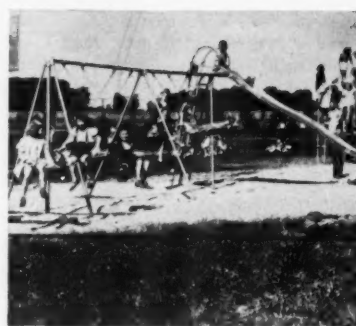
Each individual piece of equipment presents its own peculiar safety aspects with regard to construction, installation, maintenance and use. Take, for instance, the swing, one of the most popular and oldest types of recreational devices. Since a swing is subjected to much stress, it should be set in concrete and tested to see that it is *absolutely vertical*. Swing hangers requiring oiling can deteriorate from neglect. This risk is eliminated, however, when they are made with oil-impregnated bronze bearings.

There is also available for the swings of the American Playground Device Company, a rubber seat formed with no sharp corners, rough edges or massive end castings to cause injury. A strong hardwood core, with all edges smoothly rounded, is encased in a heavy covering of shock-absorbing rubber, ribbed to prevent slipping.

Playground attendants should be watchful to stop children from standing or kneeling on swings, climbing on frames, jumping off the swing when it is still in motion, standing near swings in motion, swinging crookedly. No one should be allowed to hold a child on the lap while swinging.

SLIDES AND SEE-SAWS

The slide is always a thriller for the youngster and need not present any serious dangers on a well-supervised playground. Steps and braces on the slide should be firm, and the chute should be free from



Playgrounds—any playground—can be dangerous. Opportunities for injury can always be found by youngsters, as one may observe above. However, experience has shown that serious accidents may be prevented by installing well designed, well built equipment and providing constant supervision that tells the children how to use the equipment and does not allow violation of the rules.

slivers, screws and nails. All-steel slides of course eliminate the possibility of injuries from the slivers. Other safety aids are heavily ribbed stair treads and steel pipe handrails.

Soft, clean sand should be placed at the bottom of the slide to cushion the landing off the end of the chute. "Horseplay" has caused some accidents on slides, so it should be good-naturedly, though conscientiously, discouraged.

Dangerous practices to avoid include: Overcrowding on the platform, more than one youngster sliding at one time, sliding backwards, and crawling or running up the slide.

A see-saw board is a standard item of equipment on every playground. Since the see-saw is made of wood, it should be inspected regularly for badly worn, splintery or cracked boards, which are definitely dangerous. Defective boards should be either repaired or replaced at once.

See-saw board fulcrums, which compensate for the varying weights of children, should be protected to prevent fingers from being caught near the center of the board. Safe use of the see-saw also includes the following practice:

Hold the board tightly when one child is getting off and let it rise gradually so the child on the other end may get off safely. And caution each child to keep a firm hold, sit *facing* the other, and not to bump the end of the board on the ground. Children should never be allowed to stand on the board. Only two should sit on the board at one time.

Somewhat similar safety precautions will apply to the use of horizontal ladders, flying rings, giant strides and other apparatus. These safety rules should be posted conspicuously in the immediate vicinity of the equipment. Vigilant supervision on the part of the playground attendant will encourage proper and *safe* use.



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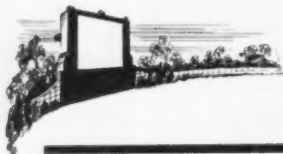
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Grading Ramps for Sightlines

Fifth article in a series on

GETTING INTO THE DRIVE-IN BUSINESS

IN BEGINNING discussion of ramp system layout in the preceding installment (*May issue*), we pointed out that the provisions for tiers of cars radiating out in arcs in front of the screen formed, in effect, a stadium, one of course greatly enlarged by the scale and traffic requirements of automobiles. That is to say, each row of cars is at a level relative to the cars in front that will provide "sightlines" from each car which (with certain reservations that were pointed out in the preceding article) substantially embrace the height of the picture on the screen.

These sightlines were likened to a lever, "with the bottom of the picture at one end, the spectator's eyes at the other, and the top of the car in front of the spectator as the fulcrum"; so that if "you lower one end, you must raise the other" (*Figure 1, page 18*).

It is well to appreciate this *lever principle* in applying the system of ramp pitches (grade of each ramp relative to those immediately in front and to the rear) given in this article. It explains how it is that, as was stated in the preceding installment, "one can adapt a scheme of ramp elevations to the natural topography of the land so as to move as little earth as possible."

In other words, with the relationships between picture, viewer and the car in front maintained throughout the ramp grading, the ramp area as a whole can have an overall slope *upward* from the screen end, or it can have a slope altogether *downward*; or the ramp area can be graded into

a bowl shape if the ground naturally tends to slope downward at the screen end, then rises farther on. Regardless of the type of ramp pitch system, the lever principle applies to each viewing position.

There is, of course, an area of "tolerance" for adjustments. Practically necessary in the establishment of sightlines in a regular theatre auditorium, room for adjustment is the more indicated when working on the scale of a drive-in "auditorium." Drive-in sightlines, at least as presented below in this article, are based on a measurement of $5\frac{1}{2}$ feet for the overall height above ground of the average modern enclosed passenger automobile, with the average level of occupants' eyes between $3\frac{1}{2}$ and 4 feet above ground. The sightlines from occupants of the front seat should clear the car in front by a minimum of 6 inches.

MAIN BUILDING FACTOR

Another ramp pitch factor is the location and height of the main building (projection room refreshment stand, toilets, etc.). Elevations for the rows behind the building are based, in the system of pitches here presented, on a building not more than $10\frac{1}{2}$ feet high in front, and $9\frac{1}{2}$ feet in the rear.

A good location for this building, as stated in the preceding article, is between the fifth and ninth ramps. So far as projection lenses are concerned, the building housing the projection equipment can be farther away from the screen, and under

the pressure of Government defense program controls, it has been placed behind the last ramp of medium-sized drive-ins so that the utility itself might bring in the power line, thus reducing the amount of copper chargeable to the drive-in project.

In such situations, the last ramp is at or very near a limit of the tract, which may be contrived under some conditions of ramp-and-drive orientation. In many cases, however, it can be contrived only at the sacrifice of other desirable conditions.

With the projection room and refreshment and toilet facilities in the same building, which is usually the most economical arrangement, the distance from it to the majority of patrons is an important consideration also. One-half of the capacity of a twelve-ramp (approximately 600-car) drive-in lies ahead of the last four ramps. A refreshment stand, and toilet rooms, located immediately ahead of the ninth ramp is therefore just about in the "population center," while being at the same time at no extreme distance from the most forward ramps.

A building large enough to house the projection equipment and the two main service facilities requires an area about 100 feet wide—that is, provision for it cuts out about that much from the ramps.

SYSTEM OF RAMP PITCHES

As we have seen in the preceding discussion, the auto "stadium" is a series of drive-out and parking ramps of certain

depths. In Figure 2 these are indicated with the crest marked C, and the low point marked D, a letter suggested by Drainage, for it is at this juncture of the parking ramp with the drive-out ramp serving the next rearward ramp, that rain drains out of the "stadium" to one or either side, as described in the preceding installment.

The first step in determining ramp grades is to set the level of the crest of the first ramp. Let us refer again to the idea of a sightline as a lever, remembering that if you lower the spectator's eyes, you must raise the screen, and vice versa, in order to work out a practical scheme by which the view from each car is not obstructed by a car in front. It is of course the bottom of the picture which the car in front would obstruct if that car were placed too high. The bottom of the picture therefore bears a critical relationship to the grade of the first ramp.

In the system of grades given below, the crest of the first ramp is calculated at a level 20 feet below the level of the bottom of the picture. (There is a practical area of adjustment in this picture height, as we have pointed out; it can be lowered or raised a couple of feet as masking provisions and sightline tests from each ramp later advise. However, it is necessary to place the crest of the first ramp—we prescribe the first ramp here for purposes of simplification—in a specific relationship to the bottom of the picture, and the 20-foot level is a workable average.)

Now, then, with the crest of the first ramp at a level approximately 20 feet above the level at which the bottom of the picture is going to be, the following schedule of grades for high and low points of the ramp system (Points C and D of Figure 2) will provide practicable sightlines:

RAMP 1—Drop from C to D: 1 foot, 9 inches; rise from D to C drive-out lane for cars of second ramp): 11½ inches.

RAMP 2—Drop from C to D: 1 foot, 9 inches; rise from D to C: 1 foot, 6 inches.

RAMP 3—Drop C to D: 1 foot, 9 inches; rise D to C: 1 foot, 4 inches.

RAMP 4—Drop C to D: 1 foot, 6 inches; rise D to C: 1 foot, 6 inches.

RAMP 5—Drop C to D: 1 foot, 3 inches; rise D to C: 1 foot, 8 inches.

RAMP 6—Drop C to D: 1 foot, 3 inches; rise D to C: 1 foot, 3 inches.

RAMP 7 calculated on basis of location of projection building here)—Drop C to D: 1 foot; rise D to C: 2 feet, 6 inches.

RAMP 8—Drop C to D: 1 foot; rise D to C: 9½ inches.

RAMP 9—Drop C to D: 9 inches; rise D to C: 3 inches.

RAMP 10—Drop C to D: 6 inches; rise D to C: 1 foot.

RAMP 11—Drop C to D: 6 inches; rise D to C: 1 foot.

RAMP 12—Drop C to D: 4 inches.

The basic factor of the relationship between the level of the crest of the first ramp, and the height of the picture above the ground at the location of the screen

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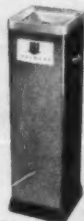


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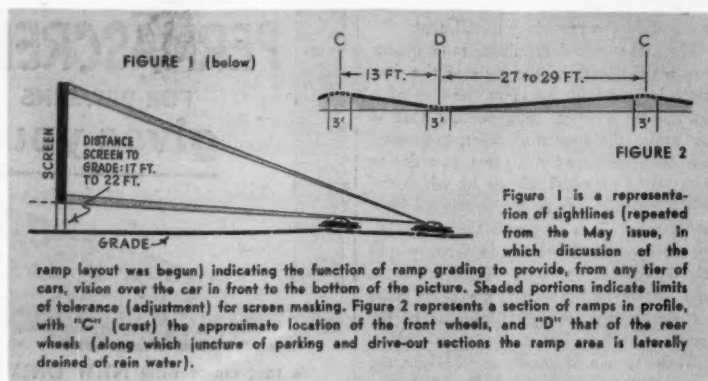
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tower, is subject to such reciprocal adjustment as to make for the best conditions; namely, a system of ramp grades requiring the least earth-moving, and an overall screen tower height (including supporting

engineer or surveyor obtainable more or less locally be sought out for the purpose of preparing a ramp elevation "grid."

By using the regular surveying methods, elevations not less than 50 feet apart in



structure beneath the actual masking and picture area) no greater than necessary. As indicated in Figure 1, the height of the picture above the ground at the screen tower location may be practically gauged on the basis of a distance of between 17 and 22 feet from the ground to the screen, plus 2 feet for the bottom masking (there are 2 feet of masking all around the picture on which the image edges will spill to absorb mechanical vibration).

Assuming that the grading contractor has had no previous experience with drive-in theatres, and is not for this or other reasons equipped to lay out a system of grades in accordance with the pitch schedule presented above, it is suggested that a civil

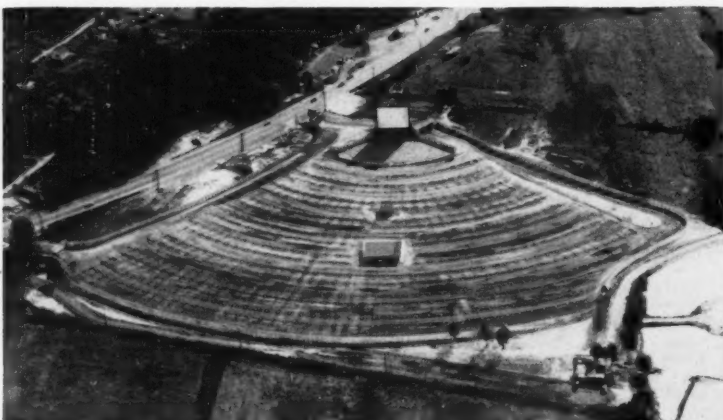
each direction (gridiron) are determined, with values given each according to local practice (it is often footage above sea level).

At each of these points 50 feet or less apart, the level to which the ground should be graded is indicated. A good method is to drive a stake into the ground with the proper level indicated thereon.

To the eye, the ups and downs of the ramps will appear altogether gentle. There should be no sharp turn either downward or upward, but rather an easy curve. This is indicated in Figure 2, in which one section of the ramp system is shown to join another in a curve of 3 feet.

In the next installment ramp and drive surfacing will be discussed.

1100-CAR DRIVE-IN WITH THREE ADDED ATTRactions



With a capacity of 1100 cars, the East drive-in at Huntington, West Virginia, is the largest for some 200 miles around, a territory which takes in part of Ohio, Kentucky and Virginia. The theatre offers three "added attractions" that include, besides a large children's playground (in front of the screen), an amateur golf course (next to the highway), and a fishing pond (shown on right side of photo). The screen is 60 feet wide. Projection and sound equipment is Motigraph. Owners of the East drive-in are Abe and Sol Hyman, who also operate the Keith Albee theatre and Greater Huntington circuit.

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

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NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	11
2—American Mat Corp. Rubber mats and runners. Direct.	27
3—American Seating Co. Auditorium chairs. NTB and direct.	6
4—Ashcraft Mfg. Co., Inc., C. S. Projection are lamps. Unaffiliated dealers.	3rd Cover
5—Associated Ticket & Register Co. Drive-in admission signs. All dealers.	24
6—Ballantyne Co., The In-car speakers (8A), sound systems (8B), projection are lamps (8C), prefabricated screen towers (8D). Unaffiliated dealers.	37
7—Breuer Electric Mfg. Co. Vacuum cleaners. Direct.	29
8—Carbons, Inc. Projection carbons. Franchise dealers.	33
9—Coca-Cola Co., The Soft drinks. Direct.	2nd Cover
10—Cretors & Co., C. Popcorn machines. Direct.	24
11—F & Y Building Service, The Architectural design and building service.	31
12—Goldberg Bros. Film rewinders (12A), sand urns (12B), reels (12C). Unaffiliated. Dealers and direct.	13, 17, 36
13—GoldE Manufacturing Co. Ticket boxes (13A), sand urns (13B), film rewinders (13C), spotlamps (13D). All dealers.	18
14—Griggs Equipment Co. Auditorium chairs. Direct.	32
15—Hargroves National Service System Theatre staff management consultation service.	31
16—Hayer-Shultz, Inc. Metal projector are reflectors. All dealers.	36
17—Heywood-Wakefield Co. Auditorium chairs. Unaffiliated dealers and direct.	15
18—International Projector Corp. Complete projection and sound systems. NTB.	4th Cover
19—Kroehler Manufacturing Co. Auditorium chairs. Unaffiliated dealers.	40
20—LaVezzi Machine Works. Film gals. All dealers.	32
21—Magic Fog, Inc. Insecticide and fogging equipment for drive-ins. Direct.	17
22—Maier-Laverty Co. Uniforms. Direct.	14
23—Manley, Inc. Popcorn machines and supplies. Office is principal office.	26
24—Marsh Wall Products, Inc. Architectural materials direct.	13
25—National Carbon Co., Inc. Projection carbons. All dealers.	39
26—National Super Service Co., Inc. Vacuum cleaners. All dealers.	31
27—National Theatre Supply Distributors.	24

Reference Number

28—Neva-Burn Products Corp. Flameproofing compound. Direct.	13
29—Poblocki & Sons Projection screens (29A), portable fabric cart (29B), traffic control signs for drive-ins (29C). All dealers.	17
30—Radio Corp. of America Carpeting. Dealers marked *.	3
31—Raytone Screen Corp. Projection screens. All dealers.	34
32—RCA Service Co., Inc. Projection and sound maintenance service.	34
33—Robin, Inc., J. E. Motor-generators. Direct.	41
34—S. O. S. Cinema Supply Corp. Distributors.	36
35—Sportservice, Inc. Concession service.	37
36—Strong Electric Corp., The Rectifiers (36A), projection are lamps (36B). All dealers.	35, 41
37—Streuber & LaChicotte, Inc. Vocalite projection screens.	41
38—Switzer's Licorice Co. Candy. Direct.	27
39—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	31
40—Vallen, Inc. Curtain tracks and controls. Direct.	14
41—Wagner Sign Service, Inc. Changeable letters for attraction advertising. Unaffiliated dealers.	5
42—Wenzel Projector Co. Soundheads (42A), amplifiers (42B), projectors (42C), magazine (42D), projector bases (42E). Unaffiliated dealers.	36
43—Westrex Corp. Foreign distributors.	4
44—Williams Screen Co. Projection screens. Direct.	37
45—Wrigley, Jr. Co., Wm. Chewing gum. Direct.	23

Adv. Page

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Prepared cheese coating designed to mix with regular popcorn and produce "Cheesies." Announced by Manley, Inc. Postcard reference number 23A.

ALUMINUM REFLECTORS, page 40

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FLAMEPROOFING COMPOUND, page 40

New flameproofing compound designed to prevent the spread of fire on combustible materials made of fabric or paper. Announced by the Neva-Burn Products Corporation. Postcard reference number 28.

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DISPLAYS MATERIALS, page 41

Chemically treated paper and brush inks which combine to produce fluorescent colors for display signs. Marketed by the Chicago Cardboard Company. Postcard reference number E48.

MERRY-GO-ROUND, page 41

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ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren, Phoenix.

ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
4—Perrin Theatre Supply, 1009 Main St., Little Rock.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1806 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
7—National Theatre Supply, 1961 S. Vermont Ave.
8—Pomera Theatre Supply, 1969 S. Vermont Ave.
9—B. F. Shearer, 1864 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
10—Priddy Theatre Supplies, 167 Golden Gate Ave.
11—B. F. Shearer, 243 Golden Gate Ave.
12—Western Theatrical Equipment, 537 Golden Gate Ave.*

COLORADO

Denver:

13—Grubbs Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
14—Service Theatre Supply, 2054 Broadway.
15—Western Service & Supply, 2129 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

17—Brint & Goss, 925 New Jersey Ave., N. W.
18—Bus Ltd., 1001 New Jersey Ave., N. W.

FLORIDA

19—Joe Hornstein, 714 N. E. 1st St., Miami.
20—Southern Theatre Equipment, 625 W. Bay St., Jacksonville.*
21—United Theatre Supply, 110 Franklin St., Tampa.
22—United Theatre Supply, 359 W. Flagler St., Miami.*

GEORGIA

Atlanta:

23—Dixie Theatre Service & Supply, 1149 Dawson Rd.

Atlanta:

24—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 167 Walton St., N. W.
25—Southern Theatre Equipment, 201-2 Luckie St., N. W.*
26—Wil-Kin Theatre Supply, 150-4 Walton St., N. E.

ILLINOIS

Chicago:

27—Abell Theatre Supply, 1311 S. Wabash Ave.*
28—Drell Theatre Supply, 925 W. Jackson Blvd.
29—Gardner Theatre Service, 1235 S. Wabash Ave.
30—Midwest Theatre Service & Equip., 925 W. Jackson Blvd.
31—Movie Supply, 139 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

32—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

33—Ger-Bar, Inc., 452 N. Illinois St.
34—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

35—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

36—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

37—Falls City Theatre Equipment, 427 S. Third St.
38—Hadden Theatre Supply, 423 S. Liberty St.

LOUISIANA

New Orleans:

39—Hodges Theatre Supply, 1300 Cleveland Ave.
40—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
41—Southeastern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

42—Alno Boyd Theatre Equipment, P. O. Box 382.

MARYLAND

Baltimore:

43—Dusman Motion Picture Supplies, 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

44—Capitol Theatre Supply, 28 Piedmont St.*
45—Joe Giffa, 44 Winchester St.
156—Independent Theatre Supply, 28 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

49—Amusement Supply, 200 W. Mountain St.
50—Ernie Forbes Theatre Supply, 214 W. Mountain St.*
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
52—United Theatre Equipment, 106 Michigan St., N. W.
Grand Rapids:

53—Rinsold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

54—Elliott Theatre Equipment, 1110 Nicollet Ave.
55—French Theatre Supply, 1111 Currie Ave.*
56—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 58 Glenwood Ave.
57—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

58—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
59—Shreve Theatre Supply, 217 W. 18th St.
60—Stebbins Theatre Equipment, 1004 Wyandotte St.

St. Louis:

61—McCarthy Theatre Supply, 3145 Olive St.
National Theatre Supply, 3212 Olive St.
62—St. Louis Supply Co., 3810 Olive St.*

MONTANA

63—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

64—Ballantyne Co., 222 N. 16th St.
National Theatre Supply, 1610 Davenport St.
65—Quality Theatre Supply, 1511 Davenport St.
66—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

67—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

68—Albany Theatre Supply, 443 N. Pearl.
69—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 982 Broadway.

Auburn:

71—Auburn Theatre Equipment, 5 Court St.

Buffalo:

137—Becker Theatre Equipment, 482 Pearl St.
72—Eastern Theatre Supply, 480 Pearl St.*
National Theatre Supply, 480 Pearl St.
73—Perkins Theatre Supply, 505 Pearl St.
74—United Projector & Film, 228 Franklin St.

New York City:

75—Amusement Supply, 341 W. 44th St.
76—Capitol Motion Picture Supply, 630 Ninth Ave.*
77—Crown Motion Picture Supplies, 554 W. 44th St.
78—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
79—S.O.S. Cinema Supply, 602 W. 52nd St.
80—Star Cinema Supply, 441 W. 50th St.

Syracuse:

81—Central N. Y. Theatre Supply, 210 N. Saline St.

NORTH CAROLINA

Charlotte:

82—Syrant Theatre Supply, 227 S. Church St.
83—Charlotte Theatre Supply, 116 S. Poplar.
84—Dixie Theatre Supply, 324 1/2 S. Church St.
National Theatre Supply, 304 S. Church St.
85—Southeastern Theatre Equipment, 209 S. Poplar St.*
86—Standard Theatre Supply, 222 Church St.
87—Theatre Equipment Co., 220 S. Poplar St.
88—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

89—Standard Theatre Supply, 124 E. Washington St.
90—Theatre Suppliers, 304 S. Davis St.

OHIO

Akron:

91—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

92—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
93—Ohio Theatre Equipment, 2108 Payne Ave.*
94—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

95—American Theatre Equipment, 165 N. High St.
96—Mid-West Theatre Supply, 862 W. Third Ave.

Dayton:

97—Dayton Theatre Supply, 111 Volcanado St.
98—Shelden Theatre Supply, 627 Salem Ave.

Toledo:

99—American Theatre Supply, 439 Dorr St.
100—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

101—Century Theatre Supply Co., 20 N. Lee St.
102—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 708 W. Grand Ave.
103—Oklahoma Theatre Supply, 708 W. Grand Ave.

OREGON

Portland:

104—Modern Theatre Supply, 1935 N. W. Kearney St.*
105—Portland Motion Picture Supply, 916 N. W. 10th St.
106—B. F. Shearer, 1947 N. W. Kearney St.
107—Theatre Utilities Supply, 1967 N. W. Kearney St.
108—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

109—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

110—Alexander Theatre Supply, 84 Van Buren St.*
111—Atlas Theatre Supply, 425 Van Buren St.
National Theatre Supply, 1721 Blvd. of Allies.
112—Superior Motion Picture Supply, 84 Van Buren St.

Wilkes Barre:

113—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

114—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

115—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

116—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
117—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

118—Hardin Theatre Supply, 714 South Hampton Rd.
119—Harber Bros., 408 S. Harwood St.
120—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
121—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

122—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

123—Alamo Theatre Supply, 1300 Alameda St.

UTAH

Salt Lake City:

124—Intermountain Theatre Supply, 142 E. First South St.
125—Service Theatre Supply, 250 E. First South St.
126—Western Sound & Equipment, 254 E. First South St.*

VIRGINIA

127—Norfolk Theatre Supply, 270 Colley Ave., Norfolk.

WASHINGTON

Seattle:

128—American Theatre Supply, 2300 First Ave. at Bell St.
129—Inter-State Theatre Equipment Co., 2234 Second Ave.
130—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2118 Second St.
131—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

132—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

133—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1527 N. Eighth St.
134—Ray Smith, 719 W. State St.
135—Theatre Equipment & Supply, 1009 N. Seventh St.

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THEATRE SALES

*A department
devoted to
refreshment service*



Making the Snack Bar Pay At Small Drive-In Theatres

IT IS generally accepted as a fact that the snack bar is the "heart" of a drive-in. For that reason the tried and true principles of *cleanliness*, both in personnel and the area; and of *courtesy* and *service* are paramount.

The purpose of the stand, naturally, is to make money; but while you are doing it you must consider your patrons. They are entitled to top quality in the items you offer, as well as variety, up to a certain point. You can't have every flavor of Snow Cone syrup, and you can't have every drink on the market available. That just doesn't prove practical.

You are, of course, also confronted with the problem of overhead, and the help problem can be the difference between a paying and losing operation. So remembering the purpose is to show a profit, let's see how we can organize to do that and still give proper consideration to the varying tastes of your patrons.

Theatre Enterprises, of which I am a part, is comparatively new in the field of drive-in operations. We have three outdoor theatres that are about three years old, and a number of small town types which are one year old; and now we are in the process of opening a few more. Even though our experience is thus limited, we have developed definite ideas in regard to refreshment stand operations, and I give these here for what they are worth. My

A first-hand report of methods aimed especially at the profit problem of drive-ins in the 250-350 car range.



By JOE CAFFO

*Concession Analyst for
Theatre Enterprises, Dallas, Tex.*

discussion will be centered on small drive-ins, by which I mean those with units accomodating between 250 to 350 cars.

STANDARDIZING ITEMS

We have tried to standardize in the items handled. Mind you, I said *tried*. We in the home office don't dictate to our district men, and they don't dictate to our managers—at least, as long as the managers don't get unreasonable in their operational policies. Since we have a bonus plan, our managers are just as profit-conscious as we are. All have one common objective—*profit*. We have agreed in our circuit, however, on these basic products:

1. That standby, popcorn—10c.
2. Hot dogs with Chili sauce—20c.
3. Coca Cola and root beer, plus one sweet water drink—10c.
4. Snow Cones, two flavors at a time, cherry and grape, alternating occasionally with lime—10c. (Be sure to install your ice shaver in the supply room to eliminate

the noise from the immediate serving area.)

5. If candy is sold, fruit drops and a limited variety of 10c bars should be offered. (We are not generally in favor of handling candy at all, but customers may continue to request it.)

At some of our drive-ins ice cream novelties are sold. With regard to them I will say this: If you can buy regular 5c sellers for around 45c a dozen, and get 10c for them, they are a good item to handle. No other way—that is our attitude.

Coffee is also offered at some of our operations—those where we are open during cool weather. Although we get 10c for a 6-ounce cup, coffee involves too much waste. It is strictly a patron service; if your public *demand*s coffee, have it.

Incidentally, there is a coffee gadget on



Behind the beverage bar of one Theatre Enterprises' drive-in refreshment stands. This is a standard installation of the circuit, offering three drinks with each type fully displayed, and located next to the popcorn machine.

the market from which you make a pure coffee "extract" with *cold* water. An ounce of the extract is then mixed with hot water to produce a fresh cup of hot coffee. We have not tried it, but this may be the answer to the waste problem. At least the thing that has to be checked is the *quality* of the coffee.

POPCORN MERCHANDISING

There are two schools of thought as to whether it is good business to sell popcorn to patrons as they enter the drive-in, or in the cashier's area, with it handled by the attendant making change. Some contend that after spending thousands of dollars building a concession area with the idea of enticing patrons to it, offering popcorn at the entrance is, in effect, paying these patrons to stay away from the snack bar. We don't concur and have proved that selling it at the gate is profitable. After all, "a bird in the hand, etc."

Most of these sales are before the show commences, and much of this popcorn is consumed before the break. By that time, those who have eaten it have a yen for a drink, and they will visit the concession area. Once there, they are potential buyers for more than they originally came to purchase.

Selling popcorn at the entrance can be handled very economically through a warmer of some sort. It is popped at the concession stand and delivered to the gate packaged and ready for sale. There must of course be facilities for keeping the popcorn warm.

Be sure that all approaching patrons are made aware of the fact that popcorn is available. Have the boy handling the change say, "How about some fresh popcorn for everyone?"

And now as to packaging popcorn—

specifically with respect to bags versus cartons. In our indoor houses I don't mind bragging that we are really doing a bang-up job with popcorn. We enjoy a terrific popping volume and a wonderful per-patron sale figure. We are firmly convinced that most of our success is due to our having discarded annoying, noisy bags some years ago and switched 100% to boxes. These latter are easy to handle, and we are able to pre-pop and box to handle opening and break crowds with the greatest efficiency and speed.

But boxes are beginning to cost important money (as if you didn't know!). Faced with excessive costs, we began to search for ways to combat them. We think we have the answer—to a degree, at least—in a waxed bag. It is noisy, but the noise is confined to one car in drive-in operations. And this bag has advantages over the conventional open-top type used previously in that we can handle it in many ways like a box. We can pre-pop and fill these bags, and then with the *seal* feature pro-

vided by the wax in the paper, they can be stacked in the machine and easily carried out to the gate. With this bag we are cutting better than half a cent off the cost of each popcorn sale we make. Now take your last year's sales, add half a cent per sale to the profit, and I bet you will be amazed at what that will amount to.

Here's another advantage. Leftover boxed corn must be emptied into a storage can for reheating and used the following day. With the dry wax bag, you can leave it packaged. The next day put these in your machine and the warming pan heat will penetrate the bags. You will find the corn delectable and free from any trace of sulphite taste or odor that is prevalent in corn left in boxes over any great length of time.

These are some of the direct advantages. Others are saving in freight. Two thousand bags (one case) weigh approximately 20 pounds, compared to 125 pounds for the same number of boxes (four cases). Picture also the saving in storage space, a very important point for small drive-ins. The bag we use is a product of the Rex Specialty Bag Corporation.

ORGANIZING SELLING

We favor traffic control in our concession stands. By that I mean a rail 36 inches high made from 1½ or 2-inch pipe, with a middle rail about 18 inches from the floor—cafeteria style—constructed along the entire length of the counter (allowing opening and exit, of course). The middle rail is for the purpose of discouraging the youngsters from crawling under and causing confusion.

Train all patrons to enter at one end of the counter and exit at the other, where the cashier is normally stationed. This makes for order and improved service. Incidentally, this cashier is also our fruit drops and candy salesman.

As the patron passes by the counter area, each item should be visible. The popcorn machine should be popping, or pre-popped corn should be visible. The lid of the hot dog sauce pan should be off to allow the aroma to escape.

On the back walls of the stand, hitting every patron in the eye, should be attractive signs *designed to sell*. Don't just advertise "Popcorn—10c." Have the sign say, "Our popcorn is *kettle fresh*." Don't just say, "Hot dogs." Say, "Tender dogs with delicious sauce." Don't just say, "Snow cones." Have an attractive frosty Snow Cone sign saying "*Refreshingly cool* Snow Cones." If your carbonated drink dispenser head does not plainly indicate what drink it contains, be sure your signs inform the patrons.

A very attractive sign can be made from
(Continued on page 27)



Pictured making the first popcorn sale at the Derrick drive-in at Crane, Tex., Mr. Caffo here shows the wax bag with self-sealing feature which has supplanted boxes at outdoor operations of Theatre Enterprises, with advantages that he points out in the accompanying article.

Elton Houck, General Manager, Houck Theatre
Circuit—Dallas, Cisco, Waco, Temple and Houston, Texas,

**says: "Chewing Gum is a 'best seller'
at our concession stands. It is extra
profit and doesn't interfere with
other concession sales."**



Yes...Chewing Gum Improves Your Profit Picture!

**It Pays To Display and Sell
Your Patrons' Favorite Brands**

● People just naturally like to chew gum at the movies. Chewing gum freshens the taste after they've had a snack or treat from the refreshment counter—helps them to relax and adds to their enjoyment of the theatre. And—they buy their chewing gum where they notice a display of it that's easy to see—easy to buy from.

Take advantage of this fact to build extra profits and good will for your theatre. Show Wrigley's Spearmint, Doublemint, "Juicy Fruit," and other popular, best-selling brands of chewing gum in an open, "easy-to-buy-from" display. Your customers will appreciate it, and you'll find it profitable.



AG126

CRETORS' MACHINES

PRAISED

by
Theatre Chain
Purchasing Agent



Here's what a large user of Cretors' Popcorn Machines has to say . . .

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THE VENDER-VANE

News and Comment about
Merchandise sold in the Theatre

Sales Needs of Theatres Told to Candy Industry

REFRESHMENT stands in theatres are doing a bigger candy business than ever before, according to a report presented at the 69th annual convention of the National Confectioners Association in Chicago in June. Furthermore, prospects for fall business in the whole candy industry are very good, it was revealed with buyers expecting rises ranging from 5% to 10% compared with 1951.

With theatre candy sales increasing "despite drops in theatre attendance," the candy manufacturers and their executives were told of the importance of the point-of-sale promotion conducted at theatre snack-bars, and multiple sales were urged.

Besides this information relayed at a buyers' panel held during the five-day meeting, several suggestions as to what theatres would like to aid merchandising were offered by Harold J. Fitzgerald, president of the Fox Wisconsin Amusement Corporation, who represented the Theatre Owners of America at the meeting.

Increased use of the "magic word candy" was urged by Mr. Fitzgerald. He also suggested that manufacturers play up the freshness of their product and wrap it in more colorful packages. The name and ingredients of the candy should be in larger type, he said, and all pricing should be eliminated from the package. Finally, he asked that the selling of 60-count boxes to theatres be avoided.

On the "million dollar" question, the ten-cent versus the five-cent bar, it was agreed by buyers that the job on the higher-priced bar has not been good enough. Reasons given for this included the charge that manufacturers, with few exceptions, have not put enough quality and value in the dime bars, and have continued to advertise and feature the nickel price in their promotions.

Dealers have been more or less forced, it was declared, to place dime bars on nickel-and-dime bar counters, with the result

that the customer was not always able to distinguish between the two and sometimes picked up a dime bar but put down a five-cent coin.

To counteract this, it was suggested that separate racks and "departments" be established for the dime bar so that it not be displayed in the same area with the other. A test of this policy is planned by the National Candy Wholesalers Association, which will place 5,000 special stands throughout the country and survey results.

New Drink Dispenser With Jet Recirculation

A SELF-CONTAINED, multi-flavor beverage dispenser, utilizing a new jet recirculating principle to carbonate ordinary tap water, has been announced by Carbonic Dispenser, Inc., of Canfield,



Ohio. Trade-named "Sodamaster," the new unit is equipped with a special three-lever, self-cleaning master faucet that provides any three carbonated beverages, plus continuous supply of soda water. It has a capacity of 1900 drinks.

Syrup tanks, carbonator and refrigeration equipment are incorporated inside a compact cabinet finished in dove grey hammer-oid, and parts contacting liquids are made of stainless steel. The dispensers are available in many different sizes with single or multiple faucets to meet varying space and dispensing requirements.

Prepared Mix for Making Cheese Popcorn

A PREPARED cheese coating designed to mix with regular popcorn and produce a confection called "Cheesies" has been announced by Manley, Inc., of Kansas City, Mo., prominent manufacturers of popping equipment. It is recommended as particularly adaptable to the drive-in refreshment trade.

The first step in producing the cheese-coated popcorn, the announcement explains, is to prepare the corn as in making buttered popcorn. After the kettle has cooled, the heat control is turned low, then the kettle is filled three-quarters full of popped popcorn and two ounces of the prepared cheese mix are added. The agitator motor is turned on and the cheese mix is poured slowly over the popped corn in the kettle.

After pouring on the mix, the agitator motor is turned off, the kettle is filled and then the agitator is turned on again and is allowed to run for about three minutes with the kettle lid held down so the corn won't spill out. Very little heat is required for mixing, it is pointed out. Burnt specks on the corn indicate burnt cheese.

The cheese coating comes packed in one-gallon cans with six cans to the case. Free material for advertising displays, as well as special bags, are provided with each case.

Higher Popcorn Sales Predicted at Convention

BIGGER popcorn sales this summer are foreseen by Harvey Siller of Leader Concessions, keynote speaker at the eastern regional session in Philadelphia recently for popcorn producers and allied tradesmen sponsored by the National Association of Popcorn Manufacturers. In telling of his firm's policy to insure successful operation of drive-in refreshment stands, Mr. Siller stressed top quality ingredients, adequate and courteous service and modern merchandising methods.

A shortage of peanut oil next year was predicted at the meeting by James A. Ryan, vice-president and sales manager of C. F. Simonin's Sons Company, Philadelphia popping oil suppliers. He explained that the current crop of peanuts is less than last year and is expected to be exhausted by the

Double-Duty Snack Bar Displays



Two refreshment stand displays for special occasions that have the added advantage of being adaptable for re-use at a later date. Shown above is the stand at Loew's theatre, Rochester, N. Y., as trimmed for Decoration Day. It was to be used again, reports Manager Lester Pollock, on the Fourth of July, the only change being the replacement of the eagle in the center with a large firecracker. Five-and-ten cent store flags were used, making the display inexpensive. Below is the snack bar at the Vogue theatre in Vancouver, B. C., which was temporarily turned into "Ma and Pa Kettle's Refreshment Stand" as an exploitation tie-in. Manager Al Jenkins plans to use this display again with future films in the "Kettle" series.



middle of May. This might lead, he added, to importation of the oil.

WARNING FOR ATTENDANTS

In a discussion of seasoning oils in general, Mr. Ryan recommended coconut oil for better keeping qualities, and peanut oil for better on-the-spot location selling. He also warned that heat destroys flavoring qualities of oil at certain high temperatures and said persons who pop the corn should be aware of this.

A demonstration of the use of a Steinlite Moisture Tester for determining the moisture content of popcorn was presented to the meeting by C. P. Manger of the Seedburo Equipment Company. He emphasized the relation of moisture content to expansion and profit.

"One hundred pounds of popcorn at 10% moisture content yield 750 ten cent boxes for a return of \$75," Mr. Manger said. "The same hundred pounds at 17.5% moisture produces about 800 boxes, or \$80. However, when you get ideal moisture content of 13.5%, the yield jumps to 1600 boxes for a cash return of \$160."

PROMOTING FOOD VALUE

A discussion of the public relations, sales promotion and agricultural research program developed by the NAPM and proposed to the popcorn processors, was led by Thomas J. Sullivan, NAPM executive vice-president.

"We haven't even begun to sell the American public popcorn yet," said Mr. Sullivan, "and the big reason seems to be that the public doesn't appreciate our product enough. How many mothers and fathers realize how healthful popcorn is for

their children and themselves? Very few. But when they learn of its food energy value, the protein content plus all the vitamins and minerals, just try to visualize what effect that will have on their desire to buy popcorn!"

Mr. Sullivan predicted that some day popcorn sales will surge ahead of candy, which today is at the billion dollar sales mark. The regional meeting voted approval of the NAPM public relations program.

Government Reveals Figures on Candy Trend

CONTINUED growth of the sale of package candy retailing for less than 50c a pound was the outstanding development in the confectionery business during 1950, it is revealed in a report of sales totals for the industry recently released by the Department of Commerce. Both in poundage and value, the low-priced package line led all other classifications in its increases. Production and sales (in pounds) were up 13.2% in 1950 over 1949, and the dollar value of this group rose 17.1%.

Corresponding to the growth in sales was the rise in the number of operators entering this field since 1946. Only 44 out of the 352 manufacturers reporting produced package goods selling for less than 50c a pound in 1946 and 1947. In 1950, however, 89 out of 347 were competing in this price range.

An increase in dollar sales for chocolate-covered bar goods was noted as the reversal of a trend in the Department's report. For fifteen years this bar formed the largest single class of product made by the candy

DAD'S FAMILY GROWS . . .



In line with its goal for a 52% increase in sales this year, Dad's Root Beer exclusive franchise rights to bottle and distribute their product are being extended to various areas. Shown above signing one of the latest contracts—for the Waterloo, Ia., district—are Nate Goldstein (seated, left) and Russell Fischer, bottlers, and L. W. Stremke, Midwest manager of the Dad's Bottling Division.

industry, but it declined in dollar and poundage during 1948 and 1949.

However, according to the report, "a turning point seems to have been reached in 1950. Dollar sales increased slightly in the operations of reporting firms, and poundage sales remained constant over the 1949-1950 period.

BAR GOODS STILL LEAD

Further analysis of the report shows bar goods, way out in front in percentage of the industry's volume in poundage total and dollar value for 1950. They accounted for 51.8% of poundage volume, and 54.3% of dollar value.

Package goods sales chalked up 13.5% in poundage, and 18.3% of the dollar value; while bulk goods accounted for 10.5% of the poundage, and 7.4% of the dollar value of candy produced. Penny goods houses accounted for slightly more than 2 1/2% of the poundage total, and a little more than 1 1/4% of the dollar value.

Reporting specialty houses in the five-and-ten-cent field, raised the proportion of their sales in their chief item to 78.7% of their total dollar volume. Total sales of these manufacturers declined 7.7% in poundage during 1950, but less than 1% in value.

MANUFACTURERS SHOW PROFIT

"In line with the general improvement in confectionery sales during 1950 as compared with industry operations in 1949, a greater number of manufacturer wholesalers showed gains in dollar sales than experienced losses," the Department's annual report continues.

Of the 280 manufacturers reporting, 164 improved their sales position, while 116 experienced diminished sales volumes in 1950. Among the bar goods houses, 41 firms out of 60 increased their sales in 1950. These houses showed a 14.4% gain over

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The BIGGEST NAME IN POPCORN

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1949. The nineteen firms whose sales decreased, fell back $5\frac{1}{2}\%$. The value a pound of the products of the 41 firms whose sales increased, fell in value from 38.2 to 37.2 cents a pound.

Firms classified as five-and-ten-cent specialty houses were equally divided between those showing gains and those whose sales volume declined in 1950. However, the firms who made sales gains saw their volume climb $8\frac{1}{2}\%$ in 1950 over 1949, while the companies which suffered losses had their volume fall 12.8% in 1950 as compared to 1949.

Making Drive-In Snack Bars Pay

(Continued from page 22)

mat board, 22x28 inches, and framed, with these frames painted in a harmonizing color to blend with your concession stand color scheme. These frames can be designed so as to enable you to slip the sign in from the top. I had such signs made in Dallas by professional art men for \$4.50 each, including the lettering. Have different colored backgrounds for each sign. Give them variety, and make them with a thought to eye appeal.

SUPPLIES CONTROL

Last, but certainly not least, is control of your supplies and your revenue. All supplies should be under lock and key; and while most of you, no doubt, delegate the duty of taking weekly inventory to a trusted employee, indicate that you, yourself, are on the job by making it a point to take actual inventory with him at intervals not too far apart. I would say every other week, or at least once a month. Design a system of reporting forms to give you all the details necessary to give you statistical data for control.

If you will remember the *purpose* of your drive-in is to *make money*; if you will analyze your particular operation to handle just so much variety as your operation can profitably handle, giving consideration to your attendant problems; and if your personnel is trained to be neat and to give good service; and if you dress up your concession area so that there is sales appeal in your displays and signs; and most of all, if you are properly able to control your supplies and income, then you will enjoy a profitable concession business, and the "heart" of your drive-in will pump life blood into your entire operation.

ON THE COVER: The author is pictured (in center of group) playing host to a couple of friends during a visit to Theatre Enterprises Varsity drive-in at Portales, N. M.

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Reaching YOUR customers through Saturday Evening Post, Ladies Home Journal, Look and American Magazines.

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method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Physically as well as psychologically

Theatre Management Is A Local Responsibility

DESPITE NATURAL adaptability to absentee ownership which encouraged circuit operation even before drug, department store and grocery chains got well started in their rapid growth, theatres are pronouncedly a local matter insofar as their immediate management is concerned.

In the retailing of drug store merchandise and foods, prices are the critical factors. Of course a store manager could drive away business by negligence and unfriendliness; however, such a character is not likely to be long on the payroll. So long as a store manager follows company policy and is reasonably attentive to his duties, he doesn't normally figure much in the success or failure of the individual operation either as a personality or as a

supervisor. Even in small towns, where people usually prefer to trade at locally owned stores, chain drug and food stores are successful. People think the big-volume buying of the chain gives them better and more reasonable prices.

Business is attracted to a specific theatre for quite other reasons. In the feature picture being currently offered, it may enjoy superior "exclusive merchandise," but management cannot count on that as a consistent advantage. It must rely partly on interesting, compelling salesmanship, and the things that go to make the average theatre—excepting only the downtown "transient" situations of sizeable cities—a recreational service.

The difference between profit and loss is determined also by the skill and care with

which the physical property is handled. Physically, the average store is a simple establishment compared to a motion picture theatre—any individual theatre, be it small or large. It is, basically, a machine, with a variety of parts cutting across a number of technologies. It is highly specialized also as a building, with vital factors of public safety included in the responsibility for its maintenance.

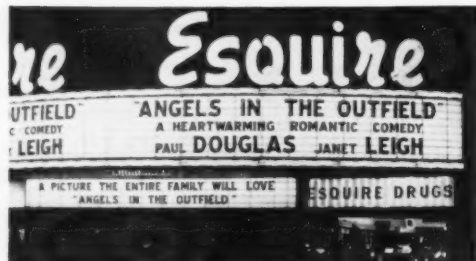
And in the success of an individual theatre, the *personality* of its manager *can* count. The extent to which it is a factor varies widely, according to the character of the community, and conditions created by organizational policy. Usually, however, a manager is encouraged to develop those qualities through which he functions as a good host within his theatre, and also those which make him a popular citizen in its community.

All of these activities of showman, supervisor of varied technical operations, head of a staff, and immediate director of a community service add up to tidy assortment of responsibilities, some of them calling for considerable training and for good judgment, all of them bearing upon income, net as well as gross.

The diversity and the range of things that are normally within a house manager's responsibility, suggests a job classification in the theatre field not to be measured by comparable "local" representation found in "chain" businesses generally. And inherent in that higher job classification is the institution of means for maintaining a flow of trained manpower.

DESTRUCTIVE ECONOMY

Where and when there is a tendency to minimize the role of the house or "local" manager in the overall scheme of theatre operation—not just the attraction exploitation and refreshment vending part of it—the mechanical, property and public rela-



USING SPACE FOR SELLING

Taking advantage of continuous marquee panels and one over the entrance, this attraction copy of the Esquire in Philadelphia includes two kinds of descriptive copy. The equipment is by Adler with 17- and 10-inch plastic letters.

**Fox Midwest Theatres
to its managers—**

Do You Have A Welcome Mat?

In this day of discourtesy and indifference in most places where the public is served, theatre staffs must be trained to be constantly alert to make each guest feel welcome and that his presence is genuinely appreciated.

From the moment he steps up to the box-office window, he is entitled to the full attention of the cashier. A smile, courtesy and proper handling of the sale is included in the price of admission as well as the showing of a film.

Every courtesy that can be extended to each guest is retaining patronage for the theatre, the industry and even helping to secure the future of everyone engaged in theatre operation. . . .

In addition to the employees there must be a firm control of the patrons themselves. Young 'teen-age patrons must be made to respect the rights of others. They must conduct themselves in an orderly fashion or leave the theatre. A management cannot, for the sake of the adult patrons, allow any rowdiness in the theatre. This is one complaint heard voiced repeatedly about theatres from outsiders.

Summing up the service and courtesy subject, we must bend over backwards to win new friends in reacquainting our lost audiences with the fine new entertainment and courteous service to be found once again a part of movie-going.

Put out the welcome mat . . . There's no better way of doing this than by being on the floor, yourself during the peak hours of the performance, so as to give old friends and new ones, too, a hearty welcome . . . "A GLAD-TO-SEE-YOU" FEELING!

—excerpts from an editorial in "Contact," Fox Midwest house-organ.

tions departments are likely to get less attention than they deserve, and these are the very ones which have asserted themselves more critically than ever.

Recently the prospective buyer of a theatre near New York went through the house, with the owner, to observe its condition. The building was only about ten years old. Corrosion in the boiler, broken panic bolts, sections of glass missing from the marquee—these and similar signs of consistent neglect were found. Concerning some conditions that the owner had known about, he remarked that he thought the manager had taken care of them. But of some things he never had been told.

Constructive economy in mechanical equipment repair and replacement, and in building maintenance, is always business-like, but whereas the theatre business typically used to have a net profit large enough to support a haphazard policy of repair and replacement, today it has gone to the other extreme and is trying to get the last

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possible inch of mileage out of everything. To do so without inviting accelerated deterioration and breakdowns—to do so, in other words, without waste that no operation now can afford—takes constant on-the-spot supervision, with varied know-how.

Consider public relations: A few months back we published data obtained in surveys of a couple of hundred theatres of various sizes and types of locations. The findings

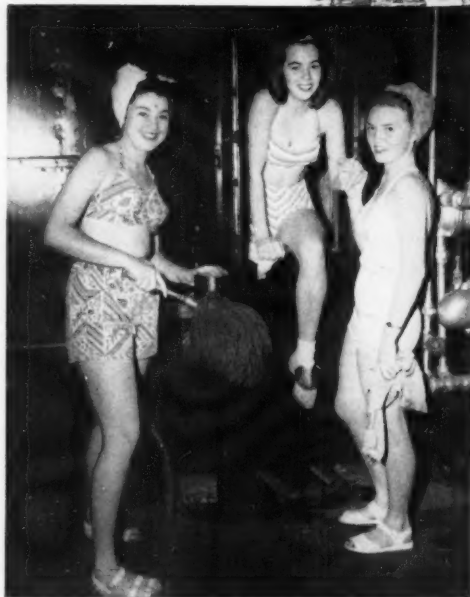
gave a pattern of bad housekeeping and lack of courtesy. In Canada, Famous Players Canadian recently completed a "courtesy" campaign among its managers, which it probably wouldn't have done if there had been no need for it. Late issues of Fox West Coast's house organ have editorialized on courtesy.

But business-building, property-saving method in management is not a "system"

to be given routine application according to a long-range policy under remote control. A theatre doesn't do the kind of retailing that is adapted to mere system. It is too much concerned with public fancy, too complicated technically, too costly and specialized physically for long-distance supervision. It needs the kind of management which can give it much of the effect of local proprietorship.—G. S.

Team-Work for Cleanup

Pictorial evidence of how the staffs—including the distaffs—of Fox West Coast theatres went after the prizes offered in the circuit's cleaning program.



Efficiently—and you might say, symbolically—garbed for the chore, Usherettes Aileen Catich, Gloria Johnston and Arlene Stewart take on nothing less than a ventilation system air chamber and environs. And over at the Culver theatre in Culver City (top view) Nell Flower, Mary Piper and Juanita Duran shine up the snack bar. While at right Denise Hollis, Gloria Durant and Margot Halperin get set to make with broom and such on the stage of the Stadium in Los Angeles.



WHAT manager or staff likes that annual spring cleaning job? Home office execs of Fox West Coast Theatres couldn't think of any, so somebody said: "Tell you what! We'll have a clean-up drive and offer prizes for the cleanest theatre." And so they did, getting an effort like that displayed in these photos, with the gals pitching in just like the members of the stronger (?) gender. So that no operation got an advantage over another because of its basic physical character, the competition was conducted according to classifications. One winner in each class got \$75. Altogether the cash prizes came to \$2,250. Bulletins from the home office whipped up the kind of zeal that produces energy and team-work, usherettes and snack bar girls joining the men of the house in putting on work clothes (?) for the job.

Floor Care With the Least Labor and Cost

¶ Second of a group of articles
on the maintenance of hard
floorings and floor coverings.

IN THE FIRST of this series of articles (May issue) on efficient methods of maintaining hard floors and floor coverings, it was pointed out that there are three basic conditions to be preserved in the care of floors: wearing ability, appearance and safe-footing. In that article, asphalt tile and terrazzo were dealt with. This month the care and maintenance of two more types of flooring—linoleum and rubber tile—are discussed, based on the recommendations of various authorities.

RUBBER TILE

Under normal use, daily maintenance of rubber tile consists of dust mopping or vacuuming, and occasional polishing with a floor machine to keep it clean.

Periodic buffing with a polishing brush or fine steel wool disc will greatly reduce sweeping time, increase durability of the wax and reduce frequency of rewaxing. *Never use harsh buffers, and do not buff severely*, as this breaks down the surface and tends to make it porous.

If traffic lanes develop, the worn surfaces may be touched up with wax and blended into the surrounding areas by polishing and buffing with a floor machine. When the appearance indicates need for reconditioning, light sanding can be of material assistance.

Certain products should definitely be avoided in caring for rubber tile. Cleaners containing oils, grease or harsh compounds, and sweeping compounds containing oil, will stain and soften the floor surface. So will spirit-type penetrating sealers or waxes.

To guard against indentations by heavy objects, provide special dent-proof casters or rests on furniture.

LINOLEUM

In removing dirt and oily film from linoleum floors, the surface should be covered with a cleaning solution, using a floor machine. Then rinse with clean water, and pick up both solutions with a vacuum.

When the floor is dry, apply two or more coats of wax with an applicator or short-string mop. (Some floors are porous and may require several more coatings to



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Operation B

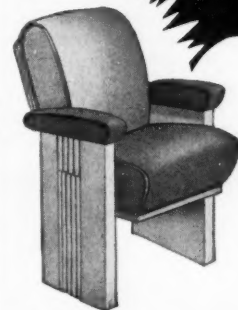
Scrubbing Machine and
Mops
70% Perfect Result

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\$28.38

Operation C

Super wet pick-up and scrubbing machine. The Super wet and dry pick-up unit removed all scrub water and dirt, cost an economical \$14.63, and produced a 90% of perfect result—no streaks, no water left to ooze from cracks and corners days later as with other methods.

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produce a smooth surface.) After the last coat is applied, polish with a floor machine to give added luster and a longer wearing wax surface.

Avoid excessive use of water in mopping linoleum, and *never* use hot water. Water may seep underneath and loosen the linoleum from its backing unless care is taken.

Linoleum so protected requires only dust mopping or vacuuming and an occasional polishing to keep it clean under normal conditions. It may be washed periodically with water and mild soap, *provided the moisture is promptly removed from the surface after washing and rinsing*. Rewaxing should be completed as required, with care taken to insure that the floor surface is clean before additional wax is applied.

A water emulsion wax should be used on linoleum, and there are on the market a number of so-called "non-slip" or "slip resistant" types. This "non-slip" characteristic is induced in wax in several different ways, one being the introduction of a product called "Ludox," which is put out by duPont.

One manufacturer (Johnson) while declaring there is no such thing as a truly "non-slip" wax and not promoting his material as such, states that his product definitely retards by "slowing down" the floors' surface. In addition, he says, it

offers a high gloss, and can easily be maintained by damp-mopping and rebuffing.

Part of the method of attaining non-slip floors calls for careful cleaning and application of any product. It is better to apply at least *two thin* coats of wax in place of one heavy one. Also, polishing after the final application tends to reduce the hazard of slipping.

Periodic buffing with a floor machine with a brush or a steel wool disc will reduce sweeping time. Harsh brushes should not be used, nor should buffing be carried to the degree of abrading the surface.

When linoleum has deteriorated or faded in color because of faulty maintenance, it should be cleaned thoroughly with solution and vacuum as described above. After the floor is dry, *including the seams*, a coat of tile preserver should be applied. The porosity of the floor is thus also reduced.

Caution should be taken in cleaning linoleum never to use a harsh alkaline agent. *Excessive alkali will combine chemically with the oil used in making linoleum to form a soap-like mixture which breaks down the structure of linoleum*. More linoleum is "washed out" than wears out.

Penetrating seals or varnishes should be avoided, except on linoleum that is so far deteriorated that it will not respond to ordinary care.

July Manager of the Month

CHARLES L. JONES

Owner-Manager of the
Dawn Theatre, Elma, Ia.

ELMA is one of the smallest towns in Iowa, but the owner of its Dawn theatre gives it a full quota of enterprise, not only to attract interest in his screen attractions, but in keeping his community conscious of the theatre as a source of stimulating, wholesome recreation and service to the town.

Having a flair for writing, he authors a weekly "colyum" for the local newspaper. Under the heading "Aisle Say," he writes about the pictures to come to the Dawn, and about the theatre itself, in a folksy style, with comment of human interest and a bit of humor, calculated to maintain general interest.



Recently he had pupils of the third and fourth grades come to the theatre for an hour's tour of it. He explained points of interest and arranged with the teachers to have the youngsters write themes on their visit, the papers to be sent to him. These themes provided testimonials that had a proper place, because of their name value, in the newspaper column; and, as Mr. Jones comments, they gave it "some fresh humor."

Another recent stunt was to ask in the column for letters nominating women to be Elma's "Honorary Mother of the Year." The winner, selected by an out-of-town woman, proved to be a mother of twelve with two sons in Korea, although only 47 years old. Mr. Jones awarded her a year's pass at a Mother's Day performance, and included two dozen red carnations along with it. The good-will visibly developed prompts Mr. Jones to recommend the stunt to any theatre.

Mr. Jones is secretary of Allied of Iowa, Nebraska and Mid-Central and writes the weekly news letter, *Allied Caravan*.

The Needle's Eye

A Department on PROJECTION & SOUND

★ "No other art or industry in the world narrows down its success to quite such a NEEDLE'S EYE as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector."—TERRY RAMSAY.

Prevent Motor Burnouts By Fusing Them Properly

¶ Second of a series of articles pointing out methods of maintenance that mean constructive economy in these times, by keeping equipment fit to keep.

By GIO GAGLIARDI

ONE OF THE principal factors which may determine the longevity of electromotive equipment is the quality of preventive servicing and maintenance they receive. Electrical motors are used extensively in theatre operation. These motors may range from the large multiphase 30, 50, or 100 horsepower machines used for driving air-conditioning compressors, direct-current generators and



ventilating blowers; down to the fractional-horsepower, single-phase types which drive projectors, exhaust fans, rewinds, curtain controls, oil burners, water coolers and countless other mechanized devices which are part and parcel of modern theatre operation.

Because these smaller motors are readily available, they are being put to use in every conceivable type of machine. However, there is a tendency both by manufacturers and by installers, to pay little or no attention to the provision of the proper protection devices which will save these motors from serious damage in case of overload or equipment failure.

Motors will break down electrically only when the insulation of the windings fail and an electrical short circuit occurs between conductors, or an electrical ground

develops between the conductors and the metal frame of the motor. Insulation failure may be caused by external damage or by dirt and oil saturation; but most of the time it is caused by excessive heat developed in the motor windings.

All motors are designed to operate at definite maximum loads and current ratings. When anything happens to the motor, or to the equipment which it is driving, causing it to draw more than its full rated load current from the mains, the increased heat losses in the windings may raise the temperature of the insulation beyond the safety point, thus destroying its insulating value. When this occurs, shorts or grounds will develop, producing damaged windings and burned out motors.

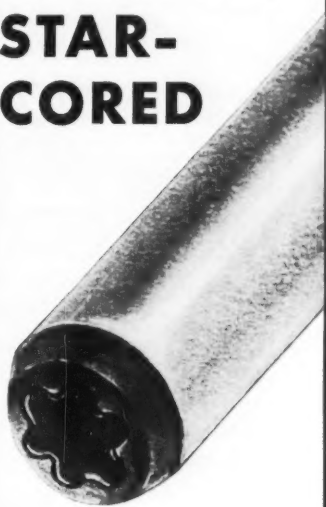
There is no excuse for such an occurrence. The cost of motor replacement, or of rewind jobs, is very high and can be extremely annoying, especially when some proper protective devices might easily have prevented the unnecessary burnout.

CAUSES OF OVER-DRAW

A motor may draw excessive current for several reasons: (1) when the external load is increased beyond its ratings; (2) when motor bearings run dry or become defective; (3) when the rotor rubs against the stator; (4) when the starting mechanism on single phase machines fails to operate; (5) when a line opens on a multiphase machine; and (6) when the windings develop shorts or grounds.

Any of the above defects will cause a

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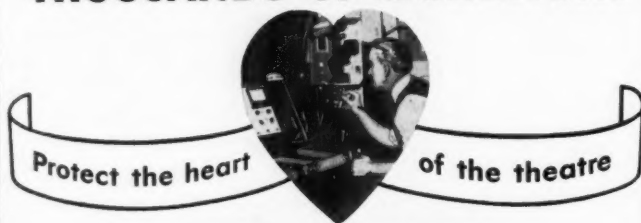
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motor to draw current above its rated value, thus developing excess heat which in time will destroy the insulation. To prevent this damage some safety device should be provided which will disconnect the motor from the line quickly enough to prevent its irrevocable damage.

Motors, besides having some line disconnects, such as switches, should be provided with separate protective fuses, or should be connected to a circuit which is fused individually. Unfortunately, all motors make two separate current demands from the electric mains. One is the starting or inrush current and the other is the full load or running current demand.

In other words, a motor requires from three to four times its *rated* full load current in order to start rotating from a stopped position. This very high current only lasts a very short time and quickly levels off to the normal load value. However, if we were to use fuses for the motor lines which were just able to carry the full load current, these fuses would open or blow every time the motor is started.

PROTECTIVE DEVICES

It is thus quite evident that for full motor protection, at least two devices should be used—one high-rated device which will carry the current of the motor until it is *started*; and another low-rated device which must be substituted for protecting the motor for overloads when it is *running*. This may be accomplished with standard fuses by using a double-throw switch that has a high-fused start, and a low-fused run position.

This method, however, is quite clumsy in operation and is seldom used. In its place, especially where 220-volt single- and multi-phase motors are used, it is customary to install a motor controller of the magnetic start type. This controller consists of two parts: (1) a switch or set of contactors which connect or disconnect the motor from the line, and (2) the motor running protective device.

This motor starter is known as *magnetic* because the moving parts of the switch are closed by an electromagnetic coil. The motor running protective devices consist of a few turns of high resistance metal placed in series with each motor lead. When normal current is flowing through the motor leads, these coils are barely warm. If a current higher than normal should be pulled from the mains, then these coils will get quite hot and will cause the small trigger device located inside the coil to open the circuit energizing the electromagnet of the motor switch, causing the contacts to open.

You can see that this type of protective device will work satisfactorily for motors since it will not open for the instantane-

AS HISTORY UNROLLS

1922

Russian Republics Form Union



Strong designs the first automatic arc control

1925

Wm. Jennings Bryan and Clarence Darrow Tangle in Scope's Evolution Trial in Tennessee



The first Strong projection arc lamp produced

1928

First All-Talking Picture "Lights of N.Y." Presented July 6, at Strand Theatre, N.Y.



Strong develops the HY-LO projection lamp

1930

Babe Ruth Signs the Biggest Contract in Baseball History, \$160,000 for 2 Years



Strong develops the Portable Low Intensity arc lamp

1932

Lindbergh Baby Kidnapped



Strong brings out the A.C. arc lamp

1933

Prohibition Ends in U.S.



Strong develops the Suprex lamp

1935

Hauptmann Found Guilty Social Security Bill Signed



Strong starts production of reflectors

1936

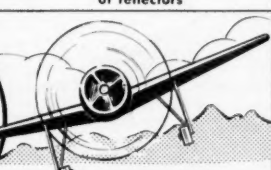
Edward VIII Abdicates



Strong develops Junior Hi 16mm projection lamp

1938

Howard Hughes Flies Around World in 3 days, 19 hours, 14 mins. Record



Strong develops the One-Kilowatt arc

1948

Gandhi Assassinated



Strong develops the Trouper arc spotlight

1949

Chiang Kai-shek Retires



Strong develops the Mighty "90" projection lamp

1950

Korean Hostilities Begin



Strong develops the Trouperette spotlight

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"The Metal Reflector You
Have Been Waiting For"

15% MORE LIGHT ON YOUR SCREEN

With The H-S "52" Aluminum Reflector

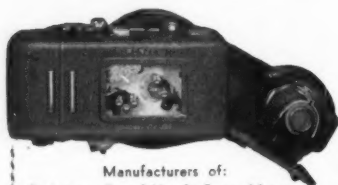


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ous motor starting overload, thus allowing the motor to start properly; but the device will operate quickly on direct shorts and will operate as rapidly as required when the motor draws sustained overload current.

These magnetic starters and protective devices are made in various sizes, and each size may be fitted with any number of carefully calibrated triggering heaters so that the current required to open the line contacts can be chosen within an ampere or two. If the proper heater is used, and if the magnetic breaker mechanism is kept in good condition, there should be no reason for any motor protected by this type of device ever to develop a burned out winding.

The investment for a magnetic protective starter or switch is never too high, considering what expense it may save in future repairs. Most of the motor burn-outs in the field can be traced to the fact that ordinary switches with standard high-current fuses were used for motor starting; or that magnetic switches with improper heaters were used; or tripping mechanisms were permitted to become defective. All motors are marked with the full load current ratings, and the proper safe heater may be chosen by multiplying this value in amperes by 115%.

The greatest sign of neglect sometimes is demonstrated by that person who intentionally jumps out the protective heaters in a magnetic switch, fully intending to replace them later on but forgetting them completely. This is tantamount to putting pennies behind fuses in a panel box with similar disastrous effect.

FRACTIONAL MOTORS

The discussion above pertains to motors of one horsepower or more, and operating at 220 volts, single- or multi-phase. However, very little thought has been put into supplying similar proper motor-running overcurrent protective devices for the small, fractional horsepower, single-phase, 115-volt motors which are used in such great numbers in all theatres.

Let us follow the usual procedure for fuse-protecting a 1/4-horsepower, 115-volt exhaust blower. This motor has a full load current rating of 7.4 amperes and may draw a temporary starting current of approximately 25 amperes. Assuming that this motor is connected to a separate branch from a distribution panel, it is found that a 15-ampere fuse will blow most of the time on starting the fan.

The next step is to substitute a larger fuse, usually a 30-ampere size. Now the motor will start without trouble; but all protection against overload has been lost. If the motor should become overloaded (a poor bearing, opened starting windings,

increase in static pressure), even a 100% increase in current would fail to open the 30-ampere fuse. The result is that the motor will in time burn out, necessitating replacement or repairs.

This is only one example of the unfortunate condition which exists by the thousands in the field. Some manufacturers have tried to remedy the situation by incorporating in the actual motor structure a thermal device which will open the circuit when the motor overheats. But these are the exceptions rather than the rule.

USING NEW TYPE FUSES

There is, however, a rather simple solution to this problem which, if used extensively, would tend to reduce the mortality of small motors to practically nothing. New types of plug and cartridge fuses have been developed called "Fusetron" or "Trionet." These consist of two elements: (1) a fuse link which operates the same as in any standard types of fuse, opening the circuit almost instantaneously on a short circuit or heavy overload; and (2) a heater element which, under a continued overload that would injure the motor, melts the solder holding one end of the fuse link, thus permitting an enclosed spring to open the circuit by pulling the link from the melted solder.

These fuses look similar to plug or cartridge fuses and come in many ratings matching the normal full load current for the various types of small motors.

To provide running protection for a motor, for ordinary service, a rating should be selected which is equal to, or just higher than, the full load current rating of the motor. In other words, at 115 volts, a 1/16-h.p. motor should be fused at about 3.2 amperes; a 1/4-h.p. motor should be fused at 4.6 amperes; and a 1/2-h.p. motor should be fused at 7.4 amperes.

If the motor is the only unit connected to a single circuit, it is a simple matter to substitute the proper "Fusetron" in the distribution panel. If the motor is mixed with other devices, then the best procedure is to insert a simple 3- or 4-inch box with a lamp receptacle cover adjacent to the motor, and wire the protective device in series with the live line.

The cost of these simple changes and of the "Fusetrons" is very low, while the protection they can provide to this great number of motors is extremely high. It is a sign of extreme negligence to permit small motor burnouts when they could be greatly reduced with slight effort and cost.

[Gio Gagliardi, a graduate of Massachusetts Institute of Technology, has been a theatre projection and sound and maintenance engineer for more than twenty years. Until recently he was a technical executive with Warner Bros. Theatres.—Ed.]

Complete "PACKAGED" Drive-in Theatre Equipment BY Ballantyne

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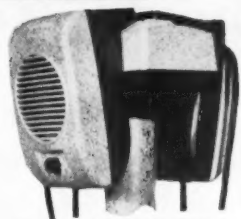


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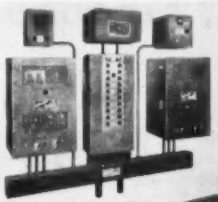


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THE OPERATION AND MAINTENANCE OF Theatre Television Equipment

—explained for managers and projectionists
in a series of articles—

by AARON NADELL

11. Eidophor Theatre TV

THE EIDOPHOR theatre television system unveiled to the public at the end of June in New York, provides a performance in color by equipment installed in the projection room, with the throw any distance. The equipment, now reduced in size and somewhat simplified compared with previous experimental models, is similar in scale to a standard motion picture projection-and-sound system having only one projector.

This new Eidophor of 20th Century-Fox was repeatedly demonstrated at the company's home office "Little Theatre." The program originated two blocks away, in the Fox Newsreel studios and was transmitted to the theatre via a specially matched telephone line. The theatre seats around 250. The TV picture was 15 feet wide. The program as received in the Little Theatre was projected to the screen by an arc lamp burning 125 amperes.

The TV scanning lines were quite imperceptible unless one looked for them. Earl Sponable, chief of research and development

for 20th Century-Fox, attributes this to perfected interlace in scanning. Scanning is standard, 525 lines.

Some defects were noted, the most conspicuous being "color-fringe." This, Mr. Sponable explained, is like the backward-spinning wheel spokes of ordinary motion pictures, inherent in the process and not objectionable to audiences once they realize it is a technical price that must be paid for the entertainment.

During the June 25th showing thin horizontal streaks appeared occasionally. Mr. Sponable blamed these on a minor electrical defect which engineers had been unable to locate in advance of the scheduled performance. They were missing from the showing of the 26th; but on that day a little distortion was seen that had not been present on the 25th. This distortion, according to Mr. Sponable, resulted from dust getting into the system accidentally when it was opened to cure the horizontal streaks.

The demonstration programs offered a

sufficient variety of program material to permit reasonable appraisal. Kyle MacDonnell, television personality, presided over a vaudeville routine that included dance numbers, popular music, classical music, boxing, comedy, and a miniature one-act dramatic skit. Owing to the small size of the studio, only close-up and medium shots could be presented.

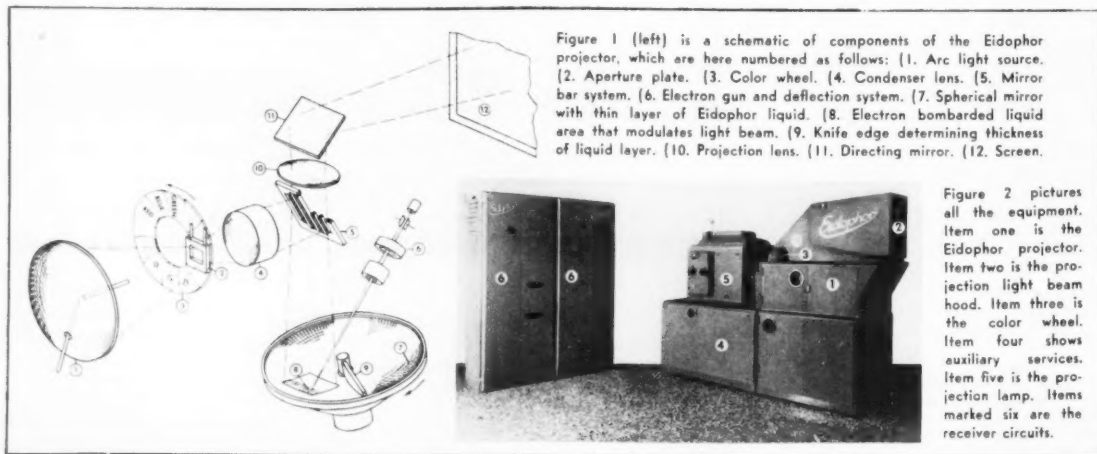
Spyros Skouras, president of 20th Century-Fox, said that negotiations were underway with General Electric for the manufacture of 500 Eidophor theatre equipments.

RECENT MODIFICATION

The new Eidophor differs from the earlier model previously described in this series (March, 1952) in two essential respects: (a) the optical-scanning arrangements, which produce the image, have been much simplified, reduced in size and weight (and probably, one would guess, in cost) and (b) color has been added.

In the optical-scanning arrangements, substitution of a curved mirror for a flat one made possible the elimination of a lens; mirror-plating the bars of a schlieren optical grating enabled it to serve two purposes and eliminated a second grating. These and other changes also shortened the light path by 50%, providing a more compact optical layout and reducing the outward size and bulk of the projector. In its present form, as shown in the illustration, the projector is fairly comparable in bulk to a standard

(Continued on page 43)



SEEING IS BELIEVING!

"BLACK MARIAS"

LIGHTED THE INFANT FILM INDUSTRY BY LITERALLY FOLLOWING THE SUN. NAMED AFTER AN ORIGINAL EDISON DESIGN BUILT IN 1893, THIS REVOLVING STUDIO PROVIDED A SHED FOR THE CAMERA, AND METAL FRAMES TO WHICH SCENERY WAS ATTACHED.

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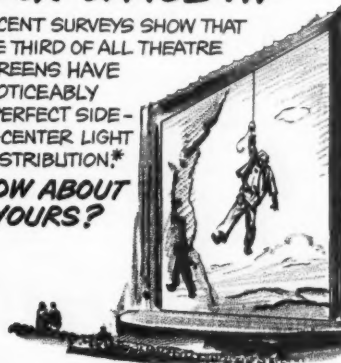
OF "NATIONAL" CARBON ARCS BROUGHT VIRTUAL EMANCIPATION FROM THE SUN FOR STUDIO LIGHTING. WHOLE MINIATURE CITIES LIKE THIS SET FOR **UNIVERSAL'S "BROADWAY"** (1929) WERE LIGHTED BY "NATIONAL" CARBON ARCS.



BOX OFFICE TIP

RECENT SURVEYS SHOW THAT ONE THIRD OF ALL THEATRE SCREENS HAVE NOTICEABLY IMPERFECT SIDE-TO-CENTER LIGHT DISTRIBUTION.* HOW ABOUT YOURS?

*Report on Screen Brightness Committee Theatre Survey, Journal SMPTE, September, 1951.



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about Products...

★ news and views of the market and its sources of supply

Metal Reflectors Now Available in Aluminum

THE LINE of metal projection arc reflectors of Heyer-Shultz, Inc., Cedar Grove, N. J., has been made available in aluminum as well as the standard rhodium to which metal reflectors have been previously confined. The aluminum reflectors, to which the manufacturer attributes 15% greater efficiency over the average arc lamp reflector, is made in the same models as the rhodium type. The new type is marketed as the Heyer-Shultz "52." Because of the efficiency of the aluminum reflector, it is particularly recommended by the manufacturer for drive-in and regular theatres with relatively large screens.

A new distribution policy for the Heyer-Shultz line of metal reflectors has also been announced. Heretofore available only through exclusive distributorship, these metal reflectors can now be purchased from theatre supply dealers generally.



In both rhodium and aluminum types, the line embraces diameters and focal characteristics for application to lamps from the "1-kilowatt" through the regular suprex carbon trims to the newer models for the 9mm positive carbon.

The metal reflectors are also available in a selection of light distribution characteristics to allow for various operating preferences with respect to economy and efficiency.

Specification sheets on both the rhodium and aluminum reflectors, and also the new edition of the company's instruction booklet on optical alignment are available from Heyer-Shultz on request.

The company's announcement also adds that its aperture plates for the pin-hole optical alignment, which formerly were sold, are now being made available to theatres free of charge.

Flameproofing Compound For Paper or Fabric

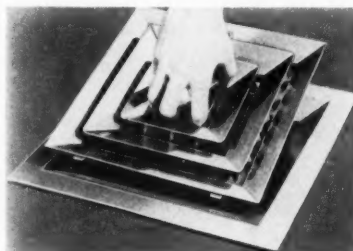
A NEW flameproofing compound designed for preventing the spread of fire on combustible materials made of fabric or paper, has been announced by the Neva-Burn Products Corporation, New York City. Called "Neva-Burn," the compound comes in powder form, one pound diluted

with one gallon of warm water creating the flameproofing solution. It is applied in two ways: By immersion of the fabric, or by spraying with an ordinary sprayer.

The compound was designed for use on materials which may be ignited by flame, but which will not continue to support combustion, or be consumed by afterglow, when the source of ignition is removed. According to the manufacturer, it is odorless and non-toxic.


New Air Diffusers With Built-In Vanes

THREE NEW models of square and rectangular air diffusers, incorporating built-in diffusing vanes and featuring a new mounting frame with a removable diffuser core, have been announced by Air Devices, Inc., New York City.



The new "Agitair" models ("RC," "RCDF," and "RCTC") were designed to simplify installation of the diffusers. First, the mounting frame is fastened to the duct collar. Then the diffuser core is fitted into the frame and held securely with a turn of a new mounting frame lock. When adjustments of air velocities are required, the diffuser core is removed by releasing the mounting frame lock.

All the "RC" type series of diffusers are tailor-made to suit conditions of each application. They are available in a wide range of sizes with vanes and louvers assembled in a variety of patterns to provide blows in one, two, three or four directions. An engineering bulletin can be secured by writing the company, which is located at 17 East 42nd Street.



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EASY OUT!**

Easy sitting comfort that
pays off at your box office!

KROEHLER Push-Back* THEATRE SEATS

* "Push-Back" is a trade-mark owned and registered by the Kroehler Mfg. Co., Naperville, Illinois.

Emergency Light with Two Enclosed Chargers

AN EMERGENCY flood-light with both a trickle charger and a fast charger built in, has been announced by the U-C Lite Manufacturing Company, Chicago. Marketed as the "Big Beam," (Model 2ATW), the two-lamp equipment has a three-cell, 22-ampere-hour spill-proof storage battery with built-in specific gravity indicators. The fast charger is designed to recharge the battery within 10 hours after use. An enclosed relay turns the emergency light on automatically when regular current fails, and off when current is restored.

The container is constructed of 20-gauge steel and finished in soft green Hammerloid. Over-all height is 15-inches, and the weight, complete, is 25 pounds. Literature is available from the company (1050 West Hubbard Street).

Fluorescent Combination For Advertising Displays

TWO PRODUCTS, neither fluorescent alone, but producing brilliant fluorescent colors for display signs when used together, have been announced by the Chicago Cardboard Company, Chicago. The materials are "Whitekote" "Fluoro-Reactive" paper, a white display paper with one surface chemically treated; and "Velva-Glo" brush inks.

When the inks are brushed or sprayed on the surface of the paper, the resulting reaction produces fluorescent colors said to be of neon-like brightness, either in daylight or under black light. The paper comes in rolls 100 feet by 28 inches, sheets 28x44 inches, and in cardboard sheets 28x44 inches. The ink is put up in 2-ounce jars in eight colors—blue, cerise, chartreuse, red, orange-yellow, orange-red, green and orange.

New Styles for Plastic Furniture Coverings

INCREASED USE of plastic coated fabrics for furniture coverings is predicted by the Plastic Coatings & Film Association on the basis of a poll of member companies. This increase in the popularity of the product—prominently including applications to lounge furniture—is attributed in large part to the greater styling given it in the past year by the numerous manufacturers.

A wide range of tweed effects is now offered by the industry. The plastic tweeds, achieved by a combination of embossing and printing, have patterns adapted both to the modern interior and traditional decor. New

linen and monks cloth effects are also provided for the modern market.

There are also being introduced a number of new embossed patterns with the appearance and texture of woven fabrics. These include faille embossing, floral designs, small geometric figures, needlepoint effects and western motifs.

In addition to the new styles, a number of manufacturers are showing new types of materials. Among these are fabric-backed plastic sheeting, and plastic-coated materials using backings of knit fabric, elasticized cloth and nonwoven materials.

Six-Foot Merry-Go-Round For Theatre Cry-Rooms

A SMALL merry-go-round that can be installed in an area only 6 feet in diameter has been developed for cry-rooms to keep youngsters entertained while accompanying adults enjoy the show. The manufacturer is Joyrider, Ontario, Calif.

No floor alterations are required for the merry-go-round, the announcement states.




The equipment is finished with chip-resistant paint. The horses were designed to be small enough for very small youngsters to ride comfortably. Each horse is free-wheeling so children can peddle at their own speed.

These merry-go-rounds are available with four- and six-horse units. A sun umbrella for outdoor use is also available; or, the manufacturer declares, it can be employed in regular theatre installations to advertise forthcoming attractions.

NEW LITERATURE

Skidproofings. A new bulletin featuring special coatings for plant maintenance has been issued by United Laboratories, Inc.,



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Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

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16801 Euclid Avenue, Cleveland. Described is an anti-skid paint for coating slippery areas of wood, concrete or metal, suggested for use on steps, ramps, rest rooms, and other places where there is danger from slipping. Free copies of the bulletin are available upon request.

RCA SERVICE PACT SIGNED

A contract to provide preventive maintenance and sound replacement parts for eight houses has been signed with the RCA Service Company, Inc., by the Joseph L. Lawrence Theatres of Salt Lake City. The contract was signed for the circuit by

D. R. Edwards, general manager. Theatres involved include the Uptown, Villa, Southeast, Rialto, and State, all in Salt Lake City; the Academy in Provo, the Star in Weiser, and the Rialto in Boise, all in Idaho.

NEW QUARTERS FOR GOLDE

LARGER QUARTERS are now occupied by the Golde Manufacturing Company, Chicago. Facilities for both plant and general offices are now located at 4888 North Clark Street, providing greatly expanded facilities for the manufacture of the company's well known line

of stereopticons, rewinds and many other projection accessories. The new location was selected, said E. W. Goldberg, president, with a view towards a continuing expansion of the large, single-floor building located only a short distance from Chicago's famed Outer Drive.

New Fixture Developed For 300-Watt Floodlamps

A NEW fixture for the Par-56, a 300-watt floodlamp with built-in reflector, has been announced by the Steber Manufacturing Company, Broadview, Ill. Trade-named the "Steberlite S-400," the unit has streamlined housing of cast aluminum, and cooling fins for rapid heat dissipation. It also features an articulated weatherproof adjusting joint for universal aiming.

Wiring is fully enclosed, and an aluminum mounting arm is threaded one-half inch to fit all Steberlite cluster and unit mountings.

The fixture is available with or without heat-resisting lens, which is framed to hold the lamp in position by a hinged ring.

Ad-Offerings

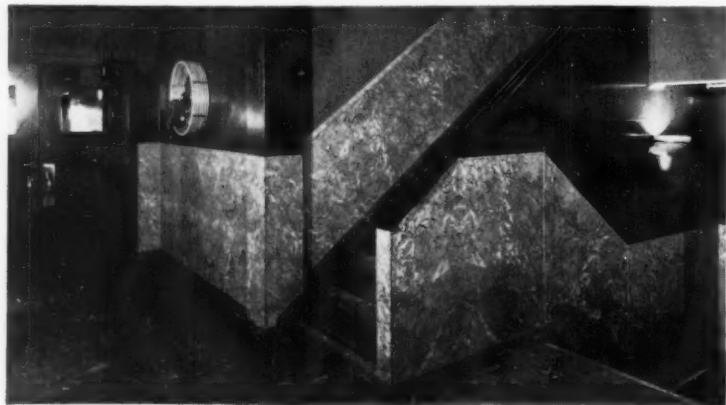
Special information and catalogs are offered free by advertisers in this issue, as listed below. Write for them direct—or use the Theatre Supply Mart Postcard (page 19) with reference numbers as given in Index of Advertisers, on same page.

- Adler Silhouette Letter Company: Catalog on Section-ad display and Glass-in-Frame equipment.
- American Mat Corporation: Literature on rubber mats and matting.
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- Coca-Cola Company: Literature on merchandising plan.
- Golde Manufacturing Company: Literature on film rewinders, ticket boxes, spot lamps and sand urns.
- Griggs Equipment Company: Catalog on theatre chairs.
- Hargroves National Service System, Inc.: Booklet No. 12 on theatre staff consultation.
- LaVezzi Machine Works: Information on removable film gate.
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- Poblocki & Sons: Information on drive-in screens, portable debris cart and drive-in traffic signs.
- J. E. Robin, Inc.: Literature on motor-generators.
- Strong Electric Corporation: Literature or free demonstration of rectifiers and arc lamps.
- Theatre Seat Service Company: Information on chair rehabilitation.
- Wenzel Projector Company: Descriptive literature on projection and sound equipment.
- Williams Screen Company: Samples of projection screen, silver or white.

WOOD AND MARBLE PANELS USED IN TREATING WALLS



The use of "Marlite" prefinished wall panels to create a decorative atmosphere in two different areas is illustrated in these photographs. In the lobby pictured above, the wainscoting is marble panel, which reproduces the colorful tracery of imported marble. Walls are covered with wood panel, designed to duplicate the color and grain of fine hardwood. Below both types of panels are shown used in a stairway and hall treatment. The door on the left is also of wood panel. With finish of baked-on-plastic, "Marlite" is quick, impervious to moisture and milkacids, resistant to cigarette burns and abrasion and can be kept clean by an occasional wiping with a damp cloth. Manufactured by Marsh Walls Products, Inc., Dover, Ohio, "Marlite" is available in over 60 colors and patterns.



Theatre Television By the Eidophor

(Continued from page 38)

modern motion picture projector assembly, whereas the earlier model was very much larger.

As shown in Figure 2, the image is projected to the theatre screen through the funnel-shaped lens hood bearing the name "Eidophor"—in fact, the light beam emerges just under the last "r" in that name. At left of this hood, slightly to left and slightly below the Z-design insignie, can be seen a small arc of the circular housing which protects the whirling color wheel (CBS color system).

Figure 1 displays the new, simplified optical-scanning arrangements. The arc lamp is at extreme left. The path of the light beam can be traced rightward through an aperture which gives the screen image its rectangular shape, through the color wheel, then through a condenser to the mirror-bar system (the schlieren grating). That portion of the light which falls on the mirror-surfaced bars is reflected downward to the spherical mirror. The rest is lost (corresponding to the shutter light-loss of a motion picture projector).

The placement and focusing of the spherical mirror is such that, when there is no picture to be produced, all of the light reaching the spherical mirror is again reflected to the mirror bars, and by them back to the arc.

The spherical mirror, however, is coated with a thin layer of oily material. When picture elements are received, this oily substance is bombarded by a cathode ray, or electron beam. Microscopic waves appear in the liquid as a result of this bombardment. Such waves, when present and to the extent of their amplitude, diffract the light. In consequence the light coming to the spherical mirror is not reflected to the mirror bars, but *between* them, and thus through a projection lens and a mirror to the theatre screen.

PROJECTION PROCESS

Details of this method of projection are built around a number of inescapable problems which must be solved by adding indispensable apparatus items, as follows:

1. The entire optical-scanning arrangement must be located inside a vacuum, since bombardment of a surface by an electron beam is an essential part of the process, and electron beams don't work in air—air scatters the electrons and breaks up the beam.

2. The vacuum cannot be made and sealed off in a factory, as with the conventional TV electron beam (picture) tube,

because an oily liquid is a vital part of the apparatus, and that liquid, bombarded by both light and electrons, is most certainly going to evaporate, with its vapor destroying the vacuum, despite the fact that the engineers have developed a liquid of extremely low vapor pressure (less than 10-5 mm mercury). Therefore, a pump capable of maintaining the vacuum continuously is an inherent part of this system. That pump is located, as noted, in a housing under the lamphouse.

Further, not only is it necessary to maintain a vacuum; the Eidophor liquid must also be held at constant temperature. The reason for this is that it must be kept at constant viscosity, or "stickiness." The stickiness or thinness of the liquid governs how far and how fast it will hump itself up into wavelets under electronic bombardment; and also how fast, when the bombardment ends, the waves will subside and leave a smooth surface for the next scanning. Any sticky substance is likely to grow thinner at higher temperature, and the Eidophor liquid is no exception; and since the whole of this scanning process is microscopically critical and cannot be expected to remain in adjustment if the viscosity of a vital optical element varies, light bombardment and electron bombardment will assuredly affect the temperature of the liquid if not corrected. A thermostatically-controlled refrigerator is therefore another unavoidably necessary auxiliary. It is located, like the vacuum pump, in the cabinet under the lamphouse.

Figure 1 also indicates that the spherical mirror revolves under a knife-edge. In spite of cooling, the liquid accumulates heat, also electrical charges. Revolving the mirror on which the liquid is deposited has the effect of continuously supplying a fresh, cool, flat surface for the Eidophor picture. The knife-edge, scraping the liquid surface as the mirror turns, smooths remaining wavelets, which tend to linger even after the charge has leaked off.

Present transmission involves a band 8 megacycles wide. This width can be reduced, but at the cost of degrading the image detail. Experiments in this direction are next in order; Mr. Sponable's engineers will progressively reduce the bandwidth, step by step, carefully observing the resultant loss of picture clarity; and they will stop the process at the point where the economy in bandwidth is as great as is possible consistently with a level of picture quality considered to be commercially acceptable to paying theatre audiences.

To avoid the expense of installing two projectors, a special arc lamp, with carbons automatically replaced on a cartridge-loading principle, is being developed to permit continuous operation for from four to five hours, eliminating need for changeover and a second machine.

About People of the Theatre

AND OF BUSINESSES SERVING THEM

COMMITTEES to function during the convention of the Theatre Equipment & Supply Manufacturers' Association in Chicago November 15th to 19th have been announced by J. ROBERT HOFF, TESMA president.

Appointed as convention chairman was WILLIAM C. DEVRY; while OSCAR F. NEU was named honorary



William C. DeVry



Oscar F. Neu



Roy Boomer

chairman and ROY BOOMER, convention coordinator. Chairman of the press relations committee will be LEE JONES with C. J. CRETORS, GIL HECK and BILL BARNES also serving. For the registration committee V. J. NOLAN will act as chairman of a group including S. J. ZAGEL, H. V. WILLIAMS, E. W. HEWITT, SAM LEVINSON, and CHARLES HAHN.

The convention and trade show this year will be held jointly with Allied States Association of Motion Picture Exhibitors and the Theatre Equipment Dealers' Association at the Morrison Hotel.

JOYCE BALLANTYNE, daughter of R. S. BALLANTYNE, president and founder of The Ballantyne Company, Omaha, was married in Omaha to JACK BRAND, of Chicago, vice-president of American Broadcasting Company. J. R. (BOB) HOFF, sales manager of the Ballantyne Company, was best man; and MRS. BEVERLY HOFF, sister of the bride, was matron of honor.

A new drive-in theatre, with a capacity of 402 cars, is being constructed one mile and a half west of Charles City, Iowa. Partners in the project are CARL H.

OLSON, Twentieth Century-Fox salesman, Des Moines; RALPH G. OLSON, Universal-International salesman, Des Moines; and PAUL BRAMBLETT, owner of the Capital theatre, Dubuque.

The Fine Arts theatre, Westport, Conn., will be given extensive remodeling before reopening by its new owners. It was purchased from GEORGE COMDEN by NORMAN BIALEK of Montclair, N. J.; ROBERT C. SPODICK and LEONARD E. SAMPSON of New Haven.

CHARLES BLOWERS has been named assistant manager of the Crown theatre, Hartford, Conn.

WALTER H. AHRENS, formerly with RKO in Chicago and Des Moines, has been named manager of the Lyric theatre, Indianapolis, by TOM WALSH, general manager of Greater Indianapolis. DALE SCHUDER, former manager of the Lyric, was transferred to Keith's theatre.

DICK PRITCHARD has been appointed manager of the Century drive-in, Gardena, California, by Pacific Drive-in Theatres.

A new drive-in theatre, The 79, was opened recently at Hughes, Ark., with a 400-car capacity.

The Lam theatre at Lambert, Miss., has been purchased from HOWARD LANGFORD by W. R. TUTT.

BIRK BINNARD has returned to his former post as manager of the Warner theatre, Reading, Pa.

Fire in the business district of Scranton, Pa., recently damaged the State theatre, operated by the Comerford Theatres. The house had been redecorated only a short time ago.

Plans for the first drive-in theatre in Carnegie, Okla., have been announced by CLINT APPLEWHITE of Carnegie, and H. D. COX of Binger. They have purchased 9½ acres and plan to open in late August or September.

GLENN M. DEETER of Shenandoah, Iowa, has been appointed manager of its theatre in Baxter Springs, Kan., by Commonwealth Theatres, Inc. He will replace LEON HOFFNAGLE, who assumes Mr. Deeter's former position as manager of the Page theatre in Shenandoah.

Extensive renovations of the Royal theatre in Atkins, Ark., were completed recently. The building was redecorated throughout and new seats and carpets installed. E. A. PATTON is owner and manager.

Nowata, Okla.'s first drive-in theatre, the "Sky-Vu," will open around August 1st on a ten-acre plot located east of the town. Operators will be C. D. HICKS and J. J. DOWDEN.

Site for a fourth drive-in theatre to be operated by Community Outdoor Theatres in Topeka, Kan., has been purchased by JOHN BASHAM, manager for the organization. Accommodations for 760 automobiles are being contemplated by the circuit for this new operation.

LARRY MACKAY has resigned as manager of the King theatre, Lancaster, Pa.

UDA B. ROSS, regional manager for Latin America of the Westrex Corporation, a subsidiary of the Western Electric Company, Inc., is visiting Westrex offices in Brazil, Argentina, Colombia, Chile and Peru. He will return to New York in August.

HARRY KRONIEWITZ has returned to the Miracle theatre in Coral Gables, Fla., as assistant manager. He was away in the Navy for eighteen months.

GEORGE N. JACKSON and GEORGE WILLIAMS, JR., are the new owners of the Star theatre, Crawfordville, Ga., having purchased it from A. E. HOOD.

Operation of the Oak theatre in Chicago has been taken over by JACK KIRSCH and NATE SLOTT.

Evergreen's Orpheum theatre in Portland recently underwent extensive remodeling both inside and out.

FRANK JENKINS has taken over management of Cerito Motor Movies for Blumfield Theatres, located in El Cerito, Calif.

Appointment of ROY E. WILLIAMS as manager of the 58 Drive-In, Chattanooga, Tenn., was announced by FRED WEIS, owner of Weis Theatres in Savannah, Ga. Mr. Williams replaces SPENCER STEINHURST, who has joined RKO as field representative.

The Park theatre in Lackawanna, N. Y., has been taken over by JULIUS RICCI. Former operator of the house was JOSEPH AMADORI.

TED DAVIDSON, formerly city manager for Warner Brothers in Lima, Ohio, has succeeded RAY BROWN, JR., as manager of M. B. HORWITZ' State theatre in Cuyahoga Falls, Ohio.

Some 200 members of the motion picture industry recently gathered in the Hollenden Hotel, Cleveland, to attend the testimonial dinner for NAT WOLF, for 20 years Warner Brothers' Ohio zone manager, whose resignation from the post became effective June 1st.

WALTER WILSON is the new manager of the Paramount theatre, Edmonton, Ontario, moving over from the Capitol theatre, while his son, WILLIAM WILSON, will manage the latter, having been transferred from the same position at the Garneau theatre.



Delegates from eight nations attended committee meeting of the International Standards Organization at Columbia University in June. Discussed were world-wide standards on emulsion position in cameras and projectors, for sound track, for apertures, for a definition of safety film and standards relative to projection halls. Representatives at the meeting are shown above as follows: First row, seated alone, M. Jean Vivie, France; Second row (left to right), H. L. Griffiths and Dr. L. Knopp, Great Britain; Dr. Leo Busch and Wilhelm Waagele, Germany. Third row: F. E. Carlson, Eastman Kodak; Paul Arnold, Ansco; Dr. D. R. White, du Pont; M. G. Townsley, Bell & Howell; Raymond Davis, National Bureau of Standards. Fourth row: W. F. Kelley, Motion Picture Research Council; Boyce Nemec, SMPTE; Col. Alphons Dillinger, U. S. Army; Henry J. Hood, Eastman; Dr. W. W. Lozier, National Carbon; E. K. Carver, Eastman; Joseph E. Aiken, U. S. Navy; and E. A. Dickinson, MPA. Fifth Row: D. E. Hyndman, Eastman; and Herbert Barnett, General Precision Equipment. Last Row: J. A. Maurer, J. A. Maurer, Inc.; and John G. Stott, Du Art Laboratories.

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